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"It's quite an unusual episode. It's largely made up of sequences rather than scenes. It's made very beautifully!"

Letter from the Editor

It's odd to think that Clara Oswald's adventures with the Doctor are almost at an end. Because I'm very old these days, and time seems to pass so very quickly, it doesn't seem all that long at all since we announced the casting of Jenna-Louise Coleman (as she was then), with our cheery 'Welcome Aboard!' headline. But a quick rifle through the back issues sitting on my desk reveals that it was **DWM** 446, the best part of four years ago.

DOCTOR WHO
EXCLUSIVE INTERVIEW!
WELCOME ABOARD!
JENNA-LOUISE COLEMAN

On Friday 23 March 2012, **DWM** interviewer Benjamin Cook and I attended Jenna's first readthrough – it was very exciting, as it was for *Asylum of the Daleks*. Despite having already been provided with the script, Ben and I hadn't realised that the character of 'Oswin Oswald' would be played by Jenna. In fact, given that Oswin perished at the end of the story, and so clearly couldn't be the Doctor's new companion, I remember initially assuming that Jenna must have simply been asked to read in the part for someone else who couldn't attend.

Before the readthrough, Jenna posed for her first official *Doctor Who* photoshoot, just for **DWM**, and Ben interviewed her. "I just hope we can give you some great stories," she replied, when asked for her message to readers. "I feel a great privilege to be given this opportunity, to be part of this whole adventure, and to tell these stories and go on these epic journeys. It's just so exciting. I really can't wait. I won't let you down."

Now the journey is almost over, it's time to say thanks, Jenna. You did it brilliantly.

Tom

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Ask STEVEN MOFFAT

Answering the burning questions posed by DWM readers – the man in charge of *Doctor Who*!

"We are making a living, breathing TV show – it must change, surprise, and break every rule it can find!"

■ **ALEX FORREST asks: The Mire's medi-kit makes Ashildr immortal. Does this mean the Mire are immortal too?**
No, not in my head. The Doctor performs an inspired improvisation with the Mire's tech, and human biology. But, as ever, it's not perfect. The 'mistake' is that the repair kit never knows when to shut off.

But hang on, I'm now having a quick look back at my notes. Once there was a line: "The Mire always die in battle. No-one actually knows what would happen, if they stayed home. Maybe they'd all live forever!" Which is, I agree, horrible, and would've cut across that rather nice closing scene.

■ **JUDITH TEAPOT asks: Who was the Doctor talking to at the start of *Before the Flood*? What are the rules about breaking the fourth wall?**
Rules are great. They make such a lovely snapping noise when you break them.

Okay, I do have an answer to this, Miss Teapot, because it's something I've really thought about. But first let's talk about Toby. Because this scene – this brazen, unexpected opener to Episode 4 – is exactly why I love Toby Whithouse.

"Treat it like you own it," is what I'm always telling people on *Doctor Who*. Writers, directors, actors, everybody. We are not tending to a mausoleum, we are making a real, living, breathing TV show – one that must change, and surprise, and break every rule it can find. Drama not dogma. It's hard sometimes – harder than I mostly let on. As fans go – and I'm still more a fan than anything – I'm pretty dogmatic. Change makes me whimper. Continuity keeps me awake. I'm still working on my definitive answer to UNIT dating (it was a tough choice, but I've opted for Jo Grant. Sorry, Corporal Bell). So what I really want is a script that makes go "No, YOU CAN'T DO THAT!"

And boy, did I. Toby took me at my word and shocked my face off. "He's talking to the camera," I thumb-sucked at the top of my voice. "He's never done *that* before. IS THIS ALLOWED???"

Of course, Fan Boy brain woke up with a grubby notebook of lists and a profound air of personal isolation, and started whining at me. In fact, within the actual show – he lectured me – the Doctor has done it at least twice before. In the 1965 Christmas Special, *The Feast of Steven*, William Hartnell wished all of us at home a Happy Christmas (and, oh God, I would SO LOVE to see that moment), and in *The Invasion of Time*, Tom Baker complained to the audience that the sonic screwdriver wouldn't open *this* door, in a manner that suggested he was annoyed at the script's lack of inventiveness on this point.

But who, on all those occasions, is the Doctor talking to? I put down Toby's script (something I can never normally do) and paced my office.

The Doctor: never alone...

The answer came, and was a surprise to me. I think it will surprise you too, Miss Teapot. Because the answer, Miss Teapot, is YOU.

Yes, you read that right. The Doctor is talking to you!

I realise, from your point of view, the Doctor is just a made-up character in a TV show. But this isn't the only reality, and these aren't the only rules. On the other side of the screen, the Doctor is real and *you're* the made-up one. However, despite your non-existence, he knows you are watching. Why? Because, Miss Teapot, you are, and always have been, the Doctor's imaginary friend. And the whole story of *Doctor Who* is about why he needs you. Companions come and go, but you and the TARDIS are the only constants. And he needs you because the Doctor isn't really the Doctor.

No, go with me on this, stop sulking and protesting. Put down that well-chewed copy of *The Doctor Who Monster Book* – I have the same edition, with many of the same bite-marks. Instead, go take a look at the very beginning of *Doctor Who*. As it happens (and with my finely tuned grasp of how to spend my limited leisure time) I'm re-watching the first Dalek serial right now. And amazingly good it is too. But the thing that leaps out at you is that the character we know as the Doctor simply isn't there. There's a bloke with that title, and he's got a magic phone box and a frock coat, and the comedy hair is definitely in play. But he doesn't behave like our hero at all. He's selfish, a bit unpleasant, spiteful at times, timid, and, to be frank, he's completely useless for large stretches of story. He manages to be both cruel and cowardly several times per episode. In short, he is a boringly typical Time Lord (although we don't actually meet them for a few years). Ah, but keep watching. Because the first few years of the show is all about the Doctor getting his Doctor on! Piece by piece, television's greatest ever hero assembles himself in front of you. The Doctor becomes more than a title – it becomes an aspiration. A mark to hold himself to. Never cruel and never cowardly ("again" he adds under his breath) becomes a motto to live by.

МЯСНИКИ
ТАКСОФОН
СТАЛИН!
How does this read to you?

But the thing is, it's tough to be a hero on your own. You have to be a hero *for* someone. His companions help – a chance to show off, and be amazing. The Doctor makes other people better, of course he does – but what none of those people realise is that they make him the Doctor. But what about when he's alone? In those dreadful moments, at the bottom of some terrible pit, when there's no hope, no escape, and no witnesses – who are you a hero for then?

Forgive the vanity of an old man, but in those moments the Doctor is imagining a vast, adoring audience applauding his every move. Haven't you ever wondered why he sometimes makes jokes *when he's alone?* Because, Miss Teapot, he's trying to make you laugh. It's the only thing that keeps him going. He's nothing without an audience. That's why we must never, ever stop watching, not for a single episode. He's being the Doctor *for you* – we're not just viewers, we're mission control. The universe depends on the Doctor, and the Doctor depends on us. So! See you on Saturday? He'll notice if you don't show up.

■ **DAVE HILL asks: In *Before the Flood*, what prevented the TARDIS from translating the Russian signs seen in the model town?**
Didn't it work for you? It worked for me. Try again, and really concentrate this time. It takes longer with the written word. And, of course, you need to be super-intelligent and dead sexy. Write in next month and tell me how you're getting on. **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

The Tenth Doctor and Donna return!

David Tennant is set to return as the Tenth Doctor alongside Catherine Tate as his companion Donna Noble, in three hour-long *Doctor Who* audio dramas from Big Finish.

"I still remember the sense of joy I had when I heard that David had been asked to play the Doctor back in 2005," says executive producer Jason Haigh-Ellery. "We were all so pleased for him – as we knew how much *Doctor Who* meant to him. And now David comes full circle, back doing *Doctor Who* with Big Finish – except that this time he's playing the Doctor! It's the same but different – it's wonderful to have him back!"

Doctor Who: The Tenth Doctor Adventures is comprised of three full-cast audio adventures. The set opens with *Technophobia* by Matt Fitton, which is set in London slightly in the future, where mankind is gradually losing its ability to use everyday technology. Could there be an evil force at work?

"What a joy to bring one of the most popular Doctor/ companion pairings to life on audio," Matt tells **DWM**. "Donna and the Tenth Doctor have such vivid, distinct voices; it's both daunting and delightful to write them, and to try to do them justice. With spooky threats on Earth, a bizarre alien world and touching emotional drama with tons of fun along the way, we hope we've created adventures that can happily sit alongside that marvellous 2008 series."

In *Time Reaver* by Jenny T Colgan, the Doctor and Donna arrive on Calibris – 'An entirely mechanical planet. Catch, hitch, fuel, fix, buy, pretty much any kind of transportation in existence.' It's also a world full of scoundrels, where a deadly black market has opened-up in a device known only as the Time Reaver.

"Working on the Doctor/ Donna secret project has been the most ridiculous fun you can possibly have at work," Jenny tells **DWM**. "James Goss and Matt Fitton were fantastic partners in crime, and I learned a vast amount from both of them. I loved working with Big Finish, and It goes without saying that David and Catherine were tremendous, and I so hope we have done justice to one of the best-loved and most-popular *Doctor Who* eras ever."

Finally, in *Death and the Queen* by James Goss, Donna is swept along in a fairytale romance and meets the man of her dreams in the beautiful land of Goritania. What can possibly go wrong? And why has the Doctor never heard of Goritania?

"It hasn't felt real – it's been like a dream," James tells **DWM**. "It's also been a real challenge – trying to recreate the pace and energy of the Doctor and Donna's era on audio. I'm just thrilled that it's actually happened, and delighted beyond measure by what I've heard."

Executive producer Nicholas Briggs says, "I've enjoyed working with all the Doctors on TV, but David is on the only one I'd known before he became the Doctor. I'd worked with him on our *Dalek Empire* series for Big Finish and had such fun. So along with the excitement of directing new Tenth Doctor adventures, I'm so happy to be working with an old chum again."

The Tenth Doctor Adventures is produced by David Richardson, script-edited by Matt Fitton and James Goss and directed by Nicholas Briggs.

"Oh. My. God!" The Doctor first meets Donna in 2006's *The Runaway Bride*.

"This is one of those dream projects where I've spent months pinching myself. I'm covered in bruises," says David. "With two major international stars in place, and the legacy of this era of the TV show to live up to, we've worked our socks off to try to make some very special stories for this box set. Expect adventure, fun, scares... and some tears too."

The box set is now available for pre-order from *www.bigfinish.com* – priced £30 for the CDs or £25 for download – and will be released in May 2016.

Reunited for Big Finish! David and Catherine recorded three new *Doctor Who* stories between 20 and 22 October 2015.

Toby Hadoke moderates the commentaries for *Who Talk*.

Enemy & Web Chat

■ When released on DVD, neither 1967/68's *The Enemy of the World* nor 1968's *The Web of Fear* featured audio commentaries – but now, *Who Talk* from Fantom Films provides commentaries for all six episodes of both stories over two CD releases, or to download, designed to be played in time with the official DVD.

Guests joining moderator Toby Hadoke to discuss their memories include Deborah Watling, Mary Peach, Milton Johns, John Levene, Carmen Munroe, Ralph Watson, Derek Martin and Bill Lyons. See *tinyurl.com/WhoTalk* for more details.

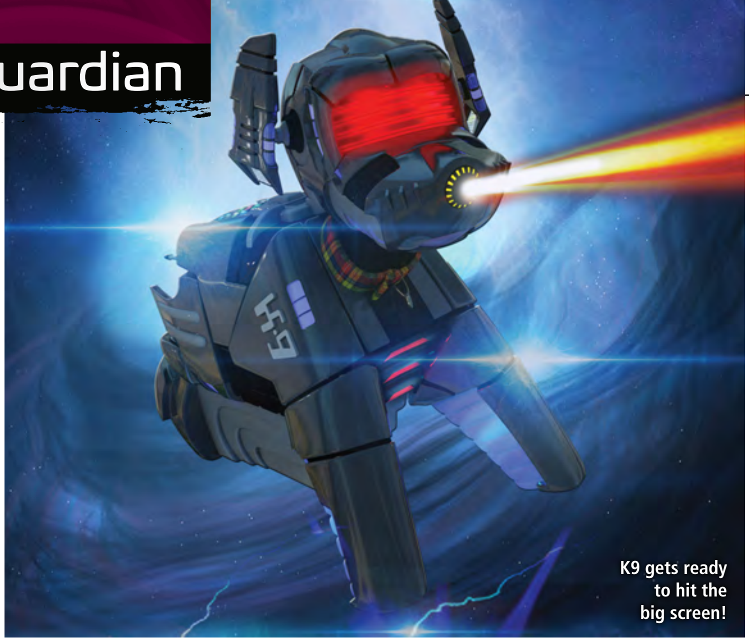
TIME AND SPACES
A PHOTO JOURNAL OF DOCTOR WHO FILMING
YEE JEE TSO

TV Movie Book

■ To celebrate the 20th anniversary of the 1996 *Doctor Who* TV Movie, Miwk Publishing is publishing a collection of photographs in May 2016, taken during recording by actor Yee Jee Tso, who played Chang Lee in the production. Alongside these photographs, there's a text commentary on the filming and locations. For further details visit *miwkpublishing.com*

Nothing Released!

■ The latest issue of *Nothing at the End of the Lane*, the acclaimed unofficial magazine of *Doctor Who* research and restoration, is now available. Highlights of the 118-page mag include an in-depth look at the design work on the very first episode, *An Unearthly Child*, and previously unseen early design concepts for the Daleks. The issue costs £6.50 plus p&p. For more details visit *www.endofthelane.co.uk*



K9 gets ready to hit the big screen!

K9 versus Omega!

K9, the robot dog and former companion to the Doctor, is set to be the star of a new multi-million dollar movie.

K9 made his TV début nearly 40 years ago in the 1977 *Doctor Who* story *The Invisible Enemy*. He subsequently became a companion of the Fourth Doctor before new versions of him appeared in three TV spin-offs: *K9 and Company* [1981] *The Sarah Jane Adventures* [2007-11] and *K9* [2009-10]. A new-look, high-tech version of K9 is being prepared for the forthcoming movie.

The script for the film, *K9: Timequake*, has been written by Bob Baker, who co-created K9 with the late Dave Martin, his co-writer on many *Doctor Who* stories in the 1970s. Bob went on to co-write the Oscar- and BAFTA-winning *Wallace & Gromit* series of film shorts, and the 2005 movie *The Curse of the Were-Rabbit*.

The new K9 movie promises to be 'a great action adventure set in deep space' and will be 'full of dashing heroes and heroines, androids and monstrous aliens'. It will see K9 take on Omega, the Time Lord villain created for the 1972/73 *Doctor Who* story *The Three Doctors*, and last seen on TV in the 1983 story *Arc of Infinity*.

Bob Baker tells **DWM**, "I'm very excited about the project and the new dimension that a confrontation between mine and Dave's two most iconic characters will bring for them both."

Co-producer Paul Tams agrees, adding, "I'm also looking forward to the scale we can bring to K9 with this production, and the new dynamic characters he will meet on his journey to the cinema screen."

Announcements regarding the director and main cast are due to be made in January. The film is to be a UK co-production with exteriors filmed overseas and studio work planned for the UK. It is currently slated for release in 2017 – K9's 40th anniversary.

Doctor Eight relaunches 5.5" action figure range

Character Options has released 11 new figures in its 5.5" action figure range, which are available exclusively from Toys R Us, priced £14.99 each.

The figures are: the Eighth Doctor from 2013's mini-episode *The Night of The Doctor*; Clara Oswald; Rose Tyler with K9; Amy Pond in her policewoman outfit; three separate Eleventh Doctor figures – one in purple jacket, one wearing a cowboy hat, and one brandishing the sonic screwdriver; and four versions of the Twelfth Doctor, in white, black, purple or polka dot shirt.

Al Dewar, Character's product development director, says, "This collectors' series is really special. The fans have been requesting a return to the 5.5" format for a long time and in producing this collection I feel we have brought to them exactly what they have been demanding. The most exciting part for me, however, is the creation of the Eighth Doctor figure, which is often seen as the missing piece for the true *Doctor Who* collector."

BBC
DOCTOR WHO
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DOCTOR WHO
THE EIGHTH DOCTOR

More from the Doom Coalition!

The audio adventures of the Eighth Doctor continue in March 2015 with *Doom Coalition 2*, as Paul McGann returns, accompanied by Nicola Walker as Liv Chenka and Hattie Morahan as Helen Sinclair. This time around, River Song (Alex Kingston) will be drawn into the deepening mystery...

"I'm delighted to say that *Doom Coalition 1* has been a huge hit for us," says producer David Richardson. "It introduced the brilliant Mark Bonnar as the Eleven, a Time Lord villain who retains all of his different personalities in one body every time he regenerates. And it raised a number of questions – not least: what actually *is* the Doom Coalition? That question will start to be answered in Volume 2 and I'm delighted to say Mark, and his 11 different characters, are back!"

The box-set opens with *Beach-Head* by Nicholas Briggs, in which the Doctor, Liv and Helen return to Earth, arriving in an small seaside village in 2017, where they meet the alien Voord.

The travellers head deep into the time vortex in John Dorney's *Scenes from Her Life*, where they encounter a ruined structure that looks vaguely familiar. It's populated by a small group of outlandish characters, whose work will change the future of everything.

In *The Gift* by Marc Platt, the TARDIS lands in San Francisco in 1906 – on the eve of the earthquake that will devastate much of the city.

Finally, in *The Sonomancer* by Matt Fitton, River Song tracks down the Doctor – only to discover it's not the one she was expecting!

Doom Coalition 2 showcases a guest cast which includes Emma Cunniffe, Vincent Franklin, Jacqueline King, Hamish Clark, Paul Marc Davis, James Carroll Jordan and Julia Hills. For more details see *www.bigfinish.com*

Nicola Walker and Hattie Morahan return for *Doom Coalition 2*.

Beyond the **TARDIS**

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series…

Queen Jenna

■ **Jenna Coleman** is joined on ITV's eight-part *Victoria* by **Eve Myles** as the Queen's senior dresser Mrs Jenkins and **Tommy-Lawrence Knight** as hall boy Brodie. Jenna attended BFI National Archive fundraiser the *Luminous Gala Dinner* at London's Guildhall on 6 October, alongside **John Hurt**, **Ben Wheatley**, **Lily Cole** and Comic Relief Master **Jonathan Pryce**.

Capaldi Oration

■ Guesting on Ora TV's *Larry King Now* on 28 September, **Peter Capaldi** publicly defended the BBC against government proposals stating, "The BBC represents the spirit of the country. It is so important that people don't let this magnificent thing vanish." At the *Radio Times* Festival on 25 September, **Russell T Davies** opined the fight for Corporation was already lost.

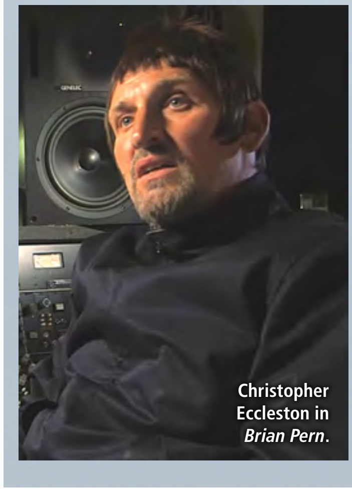
Peter Capaldi on *Larry King Now*.

Indie Chris

■ **Christopher Eccleston** portrayed Indie record producer Luke Dunmore in the recent BBC Four *Brian Pern* Indie Specials (available online), and reprises him for 2016's three-part *Pern: 45 years in Prog and Roll* with **Suranne Jones**, **Simon Callow** and **Jane Asher**. Christopher has been shooting a six-part BBC One drama about autism, *The A Word*, in the Lake District. He will return there in February for a second four-part series of ITV's *Safe House*, in which he plays Robert.

Conventional Karen

■ Forthcoming Internet privacy thriller *The Circle* features **Karen Gillan** as Annie, opposite Tom Hanks and Emma Watson. Ahead of Halloween, Karen unveiled a short film, *Conventional*, which she wrote and directed. She also played collagen-augmented horror-film actress Rachel Milligan (available via *www.funsizehorror.com*). **Matt Smith** is interviewed for the *Terminator Genisys* Blu-ray/DVD November release.



Christopher Eccleston in *Brian Pern*.

John Hurt's Good Health

■ **Sir John Hurt** reports he is currently in good health following his pancreatic cancer diagnosis earlier this year. Sky Atlantic tri-lingual crime drama *The Last Panthers*, in which he plays Tom, commences on 12 November. He is shooting Northern Ireland drama *The Journey* playing veteran political fixer Harry.

Tennant Breaks Heart

■ **David Tennant**'s Kilgrave creepiness will be revealed once *Marvel's Jessica Jones* Series One is released on 20 November on Netflix. Back in Blighty, David launched Sky 1's *Bring the Noise* on 22 October, including a recreation as Kiki Dee of *Don't Go Breaking My Heart*. He recorded C4's *Jamie & Jimmy's Friday Night Feast* and BBC One's *Room 101* hosted by **Frank Skinner** for 2016 broadcast. On 16 October, he recorded Richard Osman C4 quiz pilot *Time Machine in Studio 16*. David also lately voiced adverts for *Children's Air Ambulance* and *The Scotsman*, contributed to Classic FM spoof charity drama podcast *Upstairs Downland Abbey* and on 30 October was the guest presenter on *Have I Got News for You*. Tickets for his 2016 New York *Richard II* appearances go on sale from 16 November.

Christmas Herbs

■ **Peter Davison** completes his London *Gypsy* run as Herbie on 28 November and it has been filmed for likely BBC Christmas screening. Peter highlighted Richmond Hill's iconic view in More4's *Disappearing Britain* on 22 October ahead of a November appearance in C4's *Toast of London* as Peter Davidson [sic], who enjoys making illicit hooch but not washing up. Also in this series of *Toast of London*, watch for a character dressed as the Fourth Doctor and **Brian Blessed** as Toast's father). A 25-minute dark comedy *The Seventeenth Kind* starring **Tony Curran** features **Sylvester McCoy** as a shopping channel guest with a mysterious past and **Brian Blessed** as 'The Voice' – see *www.17kind.com* for details.

Tate to Tour

■ On 16 October's *Alan Carr Chatty Man*, **Catherine Tate** revealed plans to tour next spring, while on *Breakfast*, she promoted her role as Theresa in *Superbob*. On 11 October, she performed at the London Palladium in BBC One's *Hall of Fame* hosted by **Alexander Armstrong**, airing in the New Year. Catherine plays Sapphire Diamond in a forthcoming BBC adaptation of **David Walliams**' *Billionaire Boy* opposite **Rebecca Front** and **Warwick Davis**. Warwick will also appear in one of Tate's two *Nan* Christmas Specials for 2015.

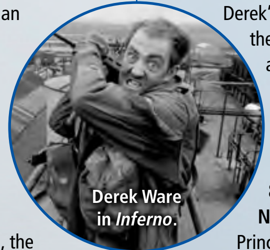
Jenna Coleman stars as the young queen in ITV's forthcoming drama *Victoria*.

Jekyll & Hyde

■ **Gareth Roberts** has written ITV's penultimate episode of the 10-part Sunday evening drama *Jekyll & Hyde*, which runs until Christmas. The series features **Ace Bhatti** as Dr Najaran with **Richard E Grant**, **Natalie Gumede** and **Donald Sumpter**. The costume designer is **Howard Burden**, while **Colin Teague** and **Joss Agnew** direct half the series.

Snow White Gold

■ A *Snow White* dance adaptation, with **Murray Gold** performing music and **Lindsay Duncan** narrating, launched a tour at Newcastle's Northern Stage on 16 October. The tour will climax at London's Sadler's Wells on 25/26 March. Gatiss recited at the National Theatre on 9 October for National Poetry Day. He directed *The Blind Man*, an unmade Hitchcock/Lehman screenplay, for Radio 4's *Unmade Movies* on 31 October.



Derek Ware in *Inferno*.

Awards Round-up

■ At the The British Screenwriters' Awards 2015, the Lifetime Achievement Award was presented to **Steven Moffat** by his friend **Mark Gatiss**. British Academy Cymru Awards went to **Edward Thomas**, **Ashley Way**, **John Richards** and **Owen McPolin**. Drama Series and Best Actor gongs went to **Chris Chibnall**'s *Broadchurch* and lead **David Tennant** at the 7 September TV Choice Awards where **Sheridan Smith** collected Best Actress for her role in *Cilla*.

Quickies

■ **Ingrid Oliver** was Emma in Radio 4's *The Rat-catchers of Yonville* on 21 October. **Billie Piper** appeared on C4's *TFI Friday* on 16 October. **Adjoa Andoh** plays Madame de Volanges in *Les Liaisons Dangereuses* at London's Donmar Warehouse from 11 December to 13 February.

Obituary

■ Fight arranger **Derek Ware**, died on 9 October aged 77. He was the founder of stunt agency HAVOC, which helped define action in *Doctor Who* in the early 1970s. Derek's 15-story contribution to the series between *100,000 BC* and *The Sea Devils* also embraced acting. **Richard Davies**, who played Major Burton in *Delta and the Bannermen*, died on 8 October aged 89. **Neville Jason**, who was Prince Reynart in *The Androids of Tara*, died recently aged 81. **Duncan Brown**, who provided lighting for *Genesis of the Daleks*, *The Android Invasion* and *The Robots of Death*, died on 14 September aged 74. **DWM**

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EXTRATERRESTRIAL HORROR FROM THE DARK SIDE OF DOCTOR WHO

BY **TOM SPILSBURY**

Taking a look at the latest series' performance in the television ratings war...

Thank Odin! *The Girl Who Died* is the highest-rating episode of the new season – so far...

The Rugby World Cup puts a dent into the Doctor's ratings

Ratings! So, how's the Doctor been doing? The second episode of the latest series, *The Witch's Familiar*, faced a tough challenge when it aired on Saturday 26 September...

Shown opposite the crucial Rugby World Cup encounter between England and Wales on ITV – a match that had well over 10 million viewers glued to it during the period *Doctor Who* was being transmitted – it was no surprise that a small audience was watching the Doctor's battle with Davros live. However, after the usual seven-day catch-up figures had been announced, *The Witch's Familiar* had a BARB rating of **5.71 million** – a significant jump from the 2.91 million who had foregone the rugby in order to watch *Doctor Who* as it went out. Sadly, this still wasn't enough to save it from the ignominy of becoming the first episode of *Doctor Who* since its 2005 revival not to reach six million in BARB's ratings – not a huge shock, given the competition. What *was* surprising is that the jump of 2.8 million from the live number was also unusually low for *Doctor Who*. This made it the lowest 'timeshift' for any episode in the last four years, and although the consolidated rating is still good, the episode was the 24th most watched show of the week – the second lowest position held by a first-run *Doctor Who* episode this century. What this all helps to demonstrate is that even in these days when many people watch TV shows at a time of their own choosing, scheduling and strong opposition can still be very important factors.

After the slightly underwhelming ratings for the first two episodes, a 90-minute Omnibus of *The Magician's Apprentice* and *The Witch's Familiar* was placed into the BBC One schedule at short notice at 3:15pm on Sunday 27 September. However, with a disappointing consolidated rating of 0.80 million (just over half a million of whom were watching live), the Omnibus had by far the lowest audience on BBC One all day. Even a midday *Bargain Hunt* repeat out-rated it, and plans for further Sunday afternoon *Doctor Who* repeats on BBC One seem to have been abandoned.

Things weren't to get any easier for the third episode of the series, *Under the Lake*, which was shown at the unusually late time of 8:25pm, meaning that it started 25 minutes *after* the kick-off of the Rugby World Cup match between England and Australia. As expected, *Doctor Who* was heavily bruised by the clash. Just shy of three million viewers were watching *Doctor Who* live, while almost 11 million were watching rugby. In BARB's consolidated figures, there was a good boost for *Under the Lake*, which had an official rating of **5.63 million** – instantly replacing *The Witch's Familiar* as the lowest *Doctor Who* rating this century. But again, it wasn't just the live figure that was low. The catch-up audience for this episode was at its lowest level since 2008 – when the proportion of timeshifting viewers was much smaller for all shows generally. *Under the Lake* held a position of 22nd in the weekly chart.

The fourth episode, *Before the Flood*, also faced an England Rugby World Cup match, as the home nation played Uruguay. However, with England already certain to be eliminated from the competition regardless of the result, this match proved not to be quite such fierce opposition to *Doctor Who*. With the rugby match hovering around the four million level throughout most of the game, *Before the Flood* was able to amass a consolidated rating of **6.05 million**. While a good increase from the last two weeks, this is still a comparatively low rating for *Doctor Who*, and saw the show at 21st place in the weekly chart.

The Girl Who Died, airing on Saturday 17 October, was the final *Doctor Who* episode up against World Cup Rugby – this time a quarter-final between New Zealand and France. The match hovered around five million viewers, while the *Doctor Who* episode scored a consolidated **6.56 million** – the season's best rating so far, by a whisker – placing it at 16th for the week.

It must be stressed that these figures are still good numbers for BBC One drama, even if they're low by *Doctor Who*'s own lofty standards (with Episodes 2 to 4 being the show's three smallest audiences since 2005). However, it's a shame to see that it's not only the live numbers that have dropped – which is perfectly understandable given the rugby – it's also the catch-up numbers, iPlayer requests and BBC Three repeat audiences [see stats above]. Indeed, the BBC Three ratings have fallen so low that the channel decided to drop the Friday night *Doctor Who* repeat after the first three episodes, replacing it with *Top Gear* re-runs. At its 2008 peak, the first BBC Three repeat would attract between 0.8 and 1.4 million viewers, but this year the figure slipped to 0.1 million.

So, is it all gloomy news? Well, no. The decline experienced by *Doctor Who* this year is perhaps to be expected for any series that's been around for over a decade. This autumn's other long-running dramas – *Downton Abbey*, *Doc Martin* and *New Tricks* – are also noticeably down from their ratings peaks of four or five years ago, while younger dramas such as *Broadchurch*, *Death in Paradise* and this autumn's surprise new hit *Doctor Foster*, have all topped nine or ten million viewers this year. The older a show gets, the more difficult it can be to attract new viewers. But while *Downton Abbey*, *Doc Martin* and *New Tricks* are approaching, or have reached, a natural end to their TV lives (a decade or so is a very good innings, after all), *Doctor Who* surely still has many more years... no, many more *decades* left in it yet. **DWM**

DOCTOR WHO'S AUTUMN RATINGS COMPARISON

Autumn 2012 (Episodes 1-5 only)	
Average Live audience	**4.67m**
Average Consolidated audience	**7.96m**
Average Timeshift (jump from 'live' to 'consolidated')	**3.29m**
Average Position in weekly TV chart	**10th**
Average first-week iPlayer requests	**1.43m**
Average audience for first BBC Three repeat	**0.48m**
Average BBC 'Live+7' figure	**9.02m**

Autumn 2014 (Episodes 1-5 only)	
Average Live audience	**3.96m**
Average Consolidated audience	**7.55m**
Average Timeshift (jump from 'live' to 'consolidated')	**3.59m**
Average Position in weekly TV chart	**8th**
Average first-week iPlayer requests	**1.45m**
Average audience for first BBC Three repeat	**0.36m**
Average BBC 'Live+7' figure	**8.61m**

Autumn 2015 (Episodes 1-5 only)	
Average Live audience	**3.23m**
Average Consolidated audience	**6.10m**
Average Timeshift (jump from 'live' to 'consolidated')	**2.87m**
Average Position in weekly TV chart	**19th**
Average first-week iPlayer requests	**1.16m**
Average audience for first BBC Three repeat*	**0.13m**
Average BBC 'Live+7' figure	**TBA – estimated at 7m**

- 'Live' audiences are calculated by BARB to measure average number of viewers watching during original transmission.
- 'Consolidated' audiences calculated by BARB to measure 'live' viewers plus those who watch a recording within one week, including iPlayer watched through a TV, but not including repeats, or those who watch iPlayer via computers or hand-held devices.
- BBC Live+7 figures are the BBC's estimates of total audience 'reach' within a week of transmission, including all repeats and all iPlayer.
- * Average BBC Three repeat rating in 2015 for Episodes 1 to 3 only.

Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

With the new episodes coming thick and fast, here's a selection of your thoughts on *Under the Lake* and *Before the Flood*...

Liking the Lake?

■ **LEIGH WOOD** EMAIL
Under the Lake and *Before the Flood* were the best episodes so far this year, and felt really fresh. They were certainly a different pace to those we've been used to recently. I liked the slower build-up of the plot with the chance to get to know the characters. Jenna Coleman and Peter Capaldi were perfect, and that cliffhanger was jaw-droppingly exciting. Top notch!

■ **DAREN ROBBYNSON** EMAIL
Before the Flood was a fabulous treat for fans and casual viewers alike – a combination of a horrific ghost thriller, a classic invasion plot and a simple, yet thrilling, time-travel spin. If there was any doubt that Peter Capaldi is one of the most brilliant casting decisions that the programme has ever made, that doubt has surely evaporated!

■ **TOM PAGE** EMAIL
A base-under-siege story! It feels like it's been a very long time since we've had one of these. *Under the Lake* had some great characters and it was brilliant every time a ghost popped up. It also left plenty of mysteries for the second episode. It's good to see the two-part format working well, which lets both the story and the atmosphere breathe, rather than drowning them in pace.

STAR LETTER

Sophie Stone as Cass – a role model for deaf children.

Sign of the Times

■ **ELIZABETH HARVEY** (14) LONDON
I was delighted to see a deaf signer in a position of authority in *Under the Lake/Before the Flood*. I'm sure my delight was shared with many deaf fans, as deafness is not often represented in the media. My mother is fluent in BSL and I am competent. My mother works with deaf children who often feel isolated by the lack of representation, as signing is one of the most important parts of their lives. To see deaf characters in mainstream media is a huge confidence-boost to deaf children. Although I have a few niggles (sorry): a deaf person would always be accompanied by two interpreters in case of sickness – or in the case of *Doctor Who*, death followed by ghostliness. The Doctor's signing was atrocious and embarrassing but very funny!

DOCTOR WHO
THE EYE OF TORMENT

Elizabeth's letter wins her a copy of *The Eye of Torment*, the new collection of Twelfth Doctor comic strips, out now from Panini priced £13.99.

■ **CALEB GOLDBERG** (15) EMAIL
After the utterly brilliant *Under the Lake*, I was very disappointed by *Before the Flood*. There were simply too many paradoxes for this episode to be enjoyable. 'Timey-wimey' stories used to be quite rare, and the occasional paradox was rather thrilling. Now, though, they have become quite tiresome, particularly when used so often within the same episode!

■ **NICHOLAS BRENT** EMAIL
I was pleasantly surprised at how brilliant Sophie Stone was as Cass in *Under the Lake/Before the Flood*. What I particularly enjoyed was how well Toby Whithouse wrote her character. I was glad that he didn't portray her as weak, but instead as a strong-willed person who isn't undermined by her disability. Bravo, Toby and Sophie.

■ **NATHAN STONEROCK** EMAIL
The Doctor has always been a little bit arrogant – but last year the tone of his arrogance was all wrong. He seemed to be very mean at times, not even caring about anybody but himself. However, all that has changed this season. His arrogance is now rather endearing, and *Under the Lake* is the perfect example. The Doctor's insensitive reaction to the death of one of the crew members, followed by Clara's pre-prepared cue-cards made for a very entertaining scene!

■ **IVAN ROUTLEDGE** EMAIL
My two loves in life – family aside – are *Doctor Who* and loud rock. Imagine the grin on my face to hear the Doctor rocking out in the opening titles and Corey Taylor providing the Fisher King's scream! The sides of my mouth nearly met around the back of my head.

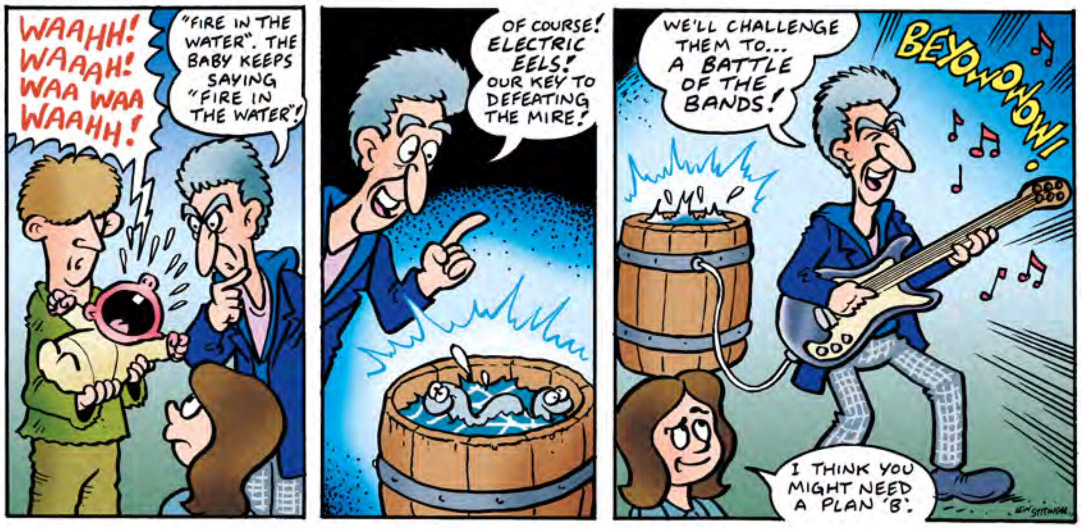
■ **ROB JONES** EMAIL
I thoroughly enjoyed *Under the Lake/Before the Flood* and the story is easily going to become a fan-favourite. The second part's pre-title sequence was an extraordinary treat to all of us fans watching at home, but that special version of the theme tune was the icing on the cake! It sounded so perfect along with the graphics in the title sequence – just extraordinary!

Who'd like a permanent change to the *Before the Flood* version of the theme? Well, let us know. Meanwhile, moving on to *The Girl Who Died* and *The Woman Who Lived*...

Girl Talk

■ **BRANDON ARTHUR** EMAIL
I'd like to congratulate Jamie Mathieson on another stellar episode – *The Girl Who Died* was superb. It's brilliant to see the Doctor once again overcome seemingly impossible odds to save the day – something he wasn't intent on doing at first. The

The Daft Dimension by Lew Stringer


WAAHH! WAAAH! WAA WAA WAAHH!
"FIRE IN THE WATER". THE BABY KEEPS SAYING "FIRE IN THE WATER"!
OF COURSE! ELECTRIC EELS! OUR KEY TO DEFEATING THE MIRE!
WE'LL CHALLENGE THEM TO... A BATTLE OF THE BANDS!
BEYOWOWOW!
I THINK YOU MIGHT NEED A PLAN 'B'.
LEW STRINGER

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. **Email:** dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

flashback to *The Fires of Pompeii* and the Doctor's realisation of why he had 'chosen' his current face was incredible! He saved Ashildr, hugged Clara and even smiled frequently. Is this a whole new Twelfth Doctor...?

■ **PHILIP STEVENS** EMAIL
I have seen many people taking issue with the Vikings from *The Girl Who Died*, saying how their helmets were historically inaccurate. However, may I remind those fans that in a timeline with three different interpretations of Atlantis and more locations for UNIT HQ than I have fingers on my hand, it is not possible that the Vikings in this timeline could have horned helmets? However, I did keep expecting the Doctor to say, "What do you think it is, a space helmet for a cow?"

■ **DAVID WINFIELD** WEST MIDLANDS
While I enjoyed *The Girl Who Died* – with Peter Capaldi, Jenna Coleman and fantastic guest-star Maisie Williams all giving excellent performances – I was immensely dissatisfied with the lack of originality from the writers. By my reckoning the episode seemed heavily based on a *Merlin* story called *The Moment of Truth*, with a village in threat of war, and learning to fend for themselves. The predictability of the episode, which followed the same plot as the *Merlin* adventure, made it seem rather tedious and dull.

Yes! It is Me!

■ **SIMON DARLEY** EMAIL
I am convinced Peter Capaldi is turning into William Hartnell! The pose he held while sitting down after the practice battle in *The Girl Who Died* is almost exactly the same as the First Doctor's while chatting by the Saxon fireside in *The Time Meddler* (another story with Vikings). I note the checked trousers have also made a comeback. The grumpiness may be (mostly) gone, but I'm convinced it's only a matter of time before he lets his hair grow in the same style as the First Doctor...

Stayin' Alive!

■ **JACOB LOCKETT** EMAIL
Under any other writer's pen, *The Woman Who Lived* could have turned out to be too soapy and melodramatic, given the emotional subject matter. However, as début episodes go, Catherine Tregenna did a stellar job. I loved how the story explored the theme of immortality in great detail. The themes and ideas presented were perspective-changing, and really helped me to wrap my mind around the idea of what it would be like to live forever. However, that doesn't mean that the episode was perfect. The main villain, Leandro, for example, was highly forgettable, being painfully underdeveloped. Any other monster could be swapped in his place without a change to the narrative. However, it was still a great try from a new writer.

The Girl Who Died – well, there aren't any horns on *these* helmets!

■ **FINLAY WORRALLO** EMAIL
Well, so much for my theory about Ashildr turning out to be the first incarnation of Omega and therefore the original Time Lady! *The Woman Who Lived* was a stunning episode, beautifully evoking the seventeenth century and casting a fascinating new light on the Doctor. Maisie Williams was, if anything, better than last week, and her final scene with the Doctor was easily the most moving of the season so far.

■ **BEN RADFORD** DONCASTER
I enjoyed *The Woman Who Lived* – a very emotionally wrought study of how immortality isn't all it's cracked up to be. In fact, it's obviously downright painful at times! Some cracking dialogue and a nice mention of the Terileptils, but... clunker! Lady Me's servant asks her if she would like a *cocktail!* What, in 1651?! Cocktails weren't invented until the early nineteenth century! What her servant should have offered her was a 'posset' – a drink of hot milk curdled with wine or ale. In fact, a posset is mentioned in that very Terileptil story, *The Visitation*.

What a shame that sloppy scripting gets in the way of the story yet again. Does this sort of thing matter? Yes, it does! Unless, of course, the great Mr Moffat is going to tell us that Lady Me invented cocktails? Some sort of wibbly-wobbly, timey-wimey thing? Personally, I think it was just a mistake.

Ooh dear. We'll have our posset now. Back to **DWM**, and the subject of viewing figures as reported in issue 492's *Public Image*...

Same old, same old

■ **JONATHAN HALL** LICHFIELD
So only 3.3 million were watching *Doctor Who* as it actually went out [*Public Image* **DWM** 492]? Surely someone can work out *it's on too late!* For the first time I'm having to wait until the following day to watch it with my family. *Doctor Who* was, and always should be, a teatime show. A rethink is seriously needed.

■ **DANIEL CLEMENTS** LEICESTER
I write regarding the late kick-off times for *Doctor Who* this year. My son is six years old and the show is just on too late for him. It's a family show that finishes at 9.10pm! That's crackers.

Russell T Davies said in *The Writer's Tale* that you have to make sure that *Doctor Who* is top priority within the ►

WE ALSO HEARD FROM...

Get in touch via your mobile or on Twitter!

TEXT US!

■ **HANNAH STOCKWELL** Wow! Well done Toby Whithouse...There is now a foe scarier than the Angels! Those ghosts had my kids too afraid to go to the bathroom alone. Excellent stuff.

■ **ROB COLLARD** Really happy to hear about the return of the War Doctor on audio! Listening just got better.

■ **CORPORAL BELL** Anyone else feel disappointed when that BBC One bikes ident *doesn't* include the Doctor? Ruins the *News* for me.

■ **DAVE WHITEHEAD** Am I the only one who was disappointed that Masie Williams isn't playing Romana, and that her feline friend wasn't a Tharil?

■ **DEREK MARSDEN** There is nothing to compare with the feeling of immense satisfaction I got when I put *The Underwater Menace* DVD in its proper place on the shelf!

■ **GARY BROWN** In the Whoniverse, Vikings have horned helmets, there are cocktails in the 1600s, gravity is bonkers and the Moon is an egg. I love it!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges. Please keep messages to 160 characters or under. SERVICE PROVIDER: SPOKE, 0333 202 3390.

TWEET US!

■ **@RobKeeleyAuthor** I'd just got myself a pair of sunglasses like the Doctor's. Now his have been broken! Dratted Vikings.

■ **@keither909** I bet young Davros went home thinking to himself, "I like how he yelled 'exterminate!' before shooting the handmines."

Tweet us at *@DWMtweets*, and add *#dwmgalaxy* to your tweet, if you want to be included in the next issue...

Most Dedicated DOCTOR WHO Fan Ever! *of the month*

Meet the fans who go further than most to show their love for the Doctor...

■ **DAVE HOBDAY** EMAIL
Earlier this year, one of my childhood dreams came true. Back in February, the *Doctor Who* production team contacted me to enquire about borrowing my Dalek prop, which I'd won in a competition when I was 13. I was then lucky enough to be able to operate it on set for four days of shooting too! We appeared in *The Magician's Apprentice* and *The Witch's Familiar* – it's the grey *Remembrance*-style model you can see up on the stage in the Dalek control room. I thought **DWM** might like to read about my experience at *www.thatwasmydalek.blogspot.co.uk*

Dave and his now-canonised Dalek!

■ Marvellous! If, dear reader, you think you're an even more dedicated fan than Dave, then send your story and pictures to the usual address...

WHO TUBE

This month's pick of the *Doctor Who*-related videos doing the rounds

Mark Gatiss, guest at the *Doctor Who* Festival, gives advice to aspiring writers. There are stories behind his stories behind his stories, behind his stories... Go to: **tinyurl.com/GatissAdvice**

Continuity can be confusing, when time-travel is involved! This video uses *Doctor Who* to helpfully explain what makes something canon in a fictional world. Go to: **tinyurl.com/WhoCanon**

Slipknot band member and *Doctor Who* fan Corey Taylor visits the TARDIS set and lends his voice to the Fisher King. You can tell he loved it! Go to: **tinyurl.com/SlipknotOnSet**

PETER CAPALDI THE DOCTOR
DANGEROUS LIAISONS (1988)

See what David Tennant, Matt Smith, Billie Piper, Karen Gillan, Jenna Coleman and Peter Calaldi were doing before they took up residency in the TARDIS. Go to: **tinyurl.com/BeforeWho**

The *Doctor Who* LEGO set has finally arrived! But what's included inside the pack? Tune into the Gallifrey Shopping Network to find out... Go to: **tinyurl.com/WhoLegoSet**

◄ BBC – that you make sure it's top of the agenda at any meeting. Well, it's obviously not a priority ahead of *Strictly Come Dancing*, and the ratings are suffering as a result.

My son loves *Doctor Who* and won't desert it – but how many of his generation do you risk losing? Move the show back to the spring, especially if, as rumoured, it's a touch *Who*-lite next year. This would be the perfect opportunity to shift the schedule.

■ **PARIDE FORTE** WORCESTERSHIRE

Tom Spilsbury's *Public Image* in **DWM** 492 was a very well-reasoned piece on how the BBC has slipped up in publicising the latest series. I can recall how in 2005 the series exploded onto the screen with 'the trip of a lifetime!' Now we have 'same old, same old – just the Doctor and Clara in the TARDIS'. Hardly inspiring!

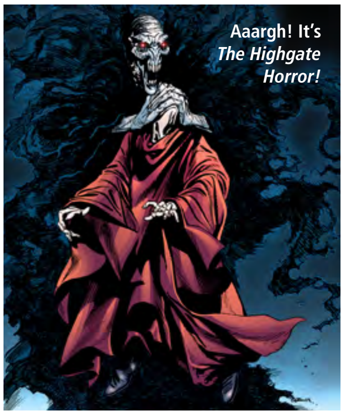
For over 10 years *Doctor Who* has been the jewel in the crown of the BBC's weekly schedule, and it continues to attract very healthy ratings – deservedly so considering the exceptional start to this series. But someone needs to remind the BBC that even their most valuable jewel needs to be polished every now and again to continue to make it shine bright.

Rational pieces such as Tom's will hopefully bring this to the attention of those who promote the show, so that as many people as possible get to see the greatest show on British television!

The Horror!

■ **LOUISE POND** EMAIL

I wanted to praise **DWM** for what is now one of my favourite *Doctor Who* comic strips. *The Highgate Horror* Part One [issue 492] felt like a mash-up of *Buffy*, *Scooby-Doo* and *Dracula*. It was quite surreal seeing the Doctor in the midst of a scary Halloween story but one that had a real spooky atmosphere and brilliantly written script.



Aaargh! It's *The Highgate Horror!*

■ **MARK HOLDING** EMAIL

Well done all those involved in creating *The Highgate Horror*. I usually only have a mild interest in the comic strip, but I was immediately drawn in by the atmospheric art which took me right back to the Dracula films and Annuals of my childhood. The imagery is truly striking and the story presents a great twist on traditional Hammer themes. And if those horrific vampires don't induce nightmares, the discovery that this 'historical' is set in the year I was born certainly will!

■ **CALUM ROBERTSON** EMAIL

I must admit that I'd been disappointed with the comic strip recently, but then I read *The Highgate Horror* Part One! Mark Wright's writing was gritty and dark, and the art of David Roach was gorgeous – the inks were beautiful, making the characters step off the page. The setting, the characters, the plot, the mystery! I have fallen in love with the **DWM** comic strip all over again, and eagerly await the next instalment! Keep up the good work.

Glad you enjoyed it, Calum. Now with the release of *The Underwater Menace*, every surviving pre-2015 episode of *Doctor Who* has been released on DVD...

A Fishy Tale...

■ **CHRIS WINWOOD** EMAIL

Lovely to get *The Underwater Menace* at last! It's clear that this DVD hasn't been produced by the previous team, as a quick glimpse of the liner notes sees a very different tone from that which we're used to. The tale is described as 'unashamedly barking', 'one of the maddest *Doctor Who* stories ever', and 'utterly mental', while Frazer Hines is 'shoehorned' and 'lovely Anneke Wills is criminally underused'. We're told the story 'has divided fans since 1967' and there's the backhanded 'there is still much to enjoy however'. Surely liner notes were never this excitable or judgmental under the old regime?

The declaration of love for Terry Burnett, who returned the missing Episode 2 to the archives back in 2011, tops things off in bizarre style. If it were *Fury from the Deep* that Mr Burnett had uncovered, I can only assume the liner-note-writer would have conked out completely.

■ **DANIEL CLEMENTS** EMAIL

I've watched *The Underwater Menace* and, do you know, I didn't mind it at all. Patrick Troughton is great as always, although the story does seem to be a bit crowded with all those companions. I'm glad that the final bit of twentieth-century *Doctor Who* has finally been released.

■ **PHIL JOHNSON** EMAIL

It's fantastic to finally have a copy of *The Underwater Menace*! It's great fun, and I only wish more lost episodes were released with the soundtrack and telesnaps or animation. Also, it amused me to see Patrick Troughton wearing sunglasses. So I guess the sonic specs pre-date the sonic screwdriver...

That's all for now – keep sending in your comments on the latest stories! **DWM**

◄◄ On This Month...

5 YEARS AGO

It's 2010, and **DWM** has undergone a temporary regeneration...

Soap Shock!

■ Regular readers got a surprise when they opened **DWM** 428, with the whole issue resembling a copy of *Inside Soap*, as the mag took a sideways-look at *Doctor Who*'s similarities to serial dramas. Despite the aesthetic changes, on closer inspection, all the usual features were still there, as well as a number of exclusive interviews with actors who had appeared in both *Doctor Who* and soap operas...

Time Scoop!

■ As *Gallifrey Guardian* took a one-month break, *Time Scoop* reported on the 'hottest headlines' from the *Doctor Who* universe. 'Who is the mysterious Idris – could she be the Rani?' we wondered. In fact, Suranne Jones turned out to be playing the Doctor's *wife!* Um, sort of.

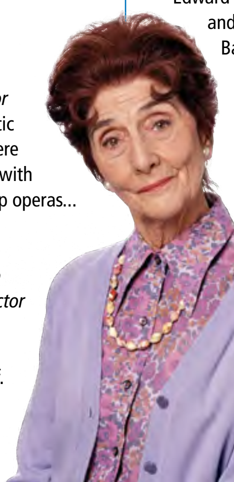
June Brown remembers Irongrum!

■ One of the issue's many interviewees was the force of nature that is June Brown, who appeared in 1973/74's *The Time Warrior*, years before finding fame as *EastEnders*' Dorothy Branning (*nee* Cotton). Speaking on the telephone to **DWM**'s Dan Berry, June reminisced...

"I can hear you hardly at all, but I was in *Doctor Who* with Jon Pertwee, and his assistant lovely Lis, Lis Sladen, who I've seen since because I was in a play with her husband, and Alan Rowe was Edward of Wessex, and there was Alan Bromly who directed it, and my dear friend Bart Letts – Barry, but we called him Bart – who was the producer."

'Blimey, you remember loads!' replied Dan, finally managing to get a word in.

"Yes, that was great fun," June continued. "And there was David Daker who was the old thing in the iron suit, I can't remember what his name was. Irongrum or something? [*Irongron – Ed*] Yes, it was great fun. Now you speak."



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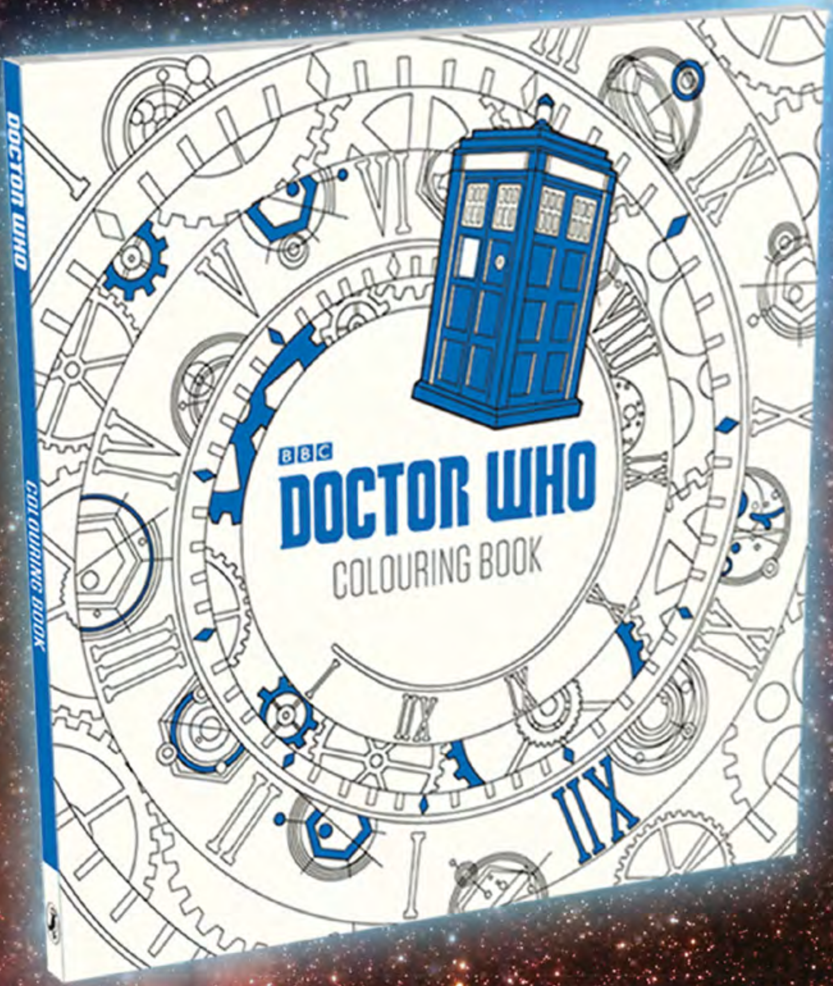
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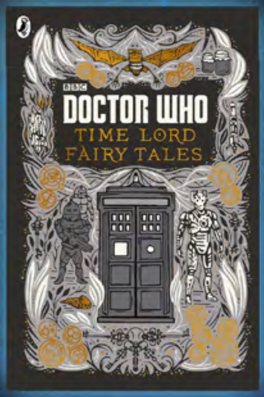
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Sleep No More

DWM reunited League of Gentlemen colleagues Mark Gatiss and Reece Shearsmith for this special preview – and found them both wide awake...

PREVIEW BY **BENJAMIN COOK**

MARK GATISS & REECE SHEARSMITH PHOTOS BY **TONY WHITMORE**

It's Thursday 15 October. **DWM** is at Goldcrest Studios in Soho, to meet Mark Gatiss and Reece Shearsmith, one half of illustrious comedy quartet the League of Gentlemen and, respectively, the writer and special guest star on *Sleep No More*, a contender for Mark's best – and scariest – *Doctor Who* to date. After our interview, Reece is recording some ADR for the episode. This stands for 'automated dialogue replacement', sometimes 'additional dialogue recording', and is when an actor re-records any lines of dialogue that weren't picked up during principal photography. Most of the cast has been booked in for ADR sessions this week, and Mark sits in on as many as he can. Well, you know what they say: rest is for the weary, sleep is for the dead.

Today, Mark is the first to arrive, and he's brought with him a beard. It may be for a role. Either way, it looks good. Mark, who turns 49 in two days' time, and Reece, who is 46 and running ten minutes late, first met in the mid-1980s while studying drama at Bretton Hall in Wakefield, Yorkshire. ("I've blotted half of it out," Reece admits later. "Very wise," says Mark.) Mark graduated in 1989, Reece – who was in the year below – in 1990. By 1995, they and fellow Bretton Hall alumnus Steve Pemberton were performing together as the League of Gentlemen. (The fourth Gentleman, writer and non-performing member Jeremy Dyson, studied Philosophy at Leeds University, and was introduced to the group by Mark.) In 1997, the League's Edinburgh stage show won a Perrier award, and their radio series débuted on BBC Radio 4. In 1999, *The League of Gentlemen* transferred to BBC Two, and ran for three acclaimed series. Ever since, rumours have persisted that the Gentlemen might one day reform, and any occasion that two or more of them work together on anything is met with fevered anticipation. Which brings us back to *Doctor Who*...

"I love the idea of trying to tap into primal fears," says Mark, as we wait in Goldcrest's reception for Reece to arrive. "Although, it's really a capitalist satire." *Sleep No More* is set on a space station in orbit around Neptune, in the thirty-eighth century – in a future where sleep is becoming obsolete. Morpheus pods – invented by Reece's character, Gagan Rassmussen – concentrate a whole night's kip into one five-minute burst. All the chemical benefits of 40 winks, but freeing up the nights to continue working, working, working. "We spend a third of our lives asleep," points out Rassmussen. "And time is money." Mark insists, "They'll colonise every part of our lives, if we let them. Sleep is sacrosanct, and yet... it isn't. We're all available 24 hours a day now. The idea of missing a call or something –! The more that society demands that, the harder it is to refuse."

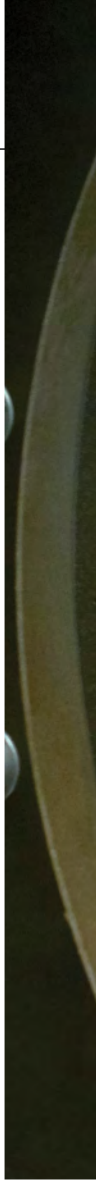
Cleverly, *Sleep No More* – the title is from Shakespeare's *Macbeth* ("Sleep no more! Macbeth does murder sleep!") – is told entirely though 'found footage': CCTV, surveillance cameras, helmet-camera-style POV shots, that sort of thing. "I've had this idea for a long time," says Mark. "I pitched it to Steven [Moffat, showrunner] about five years ago. Initially, it was a two-parter. "I was very excited, because I've never written a two-parter before. But the more I thought about it, I realised, 'Damn, this is a single, actually.' I didn't think a two-parter could sustain the 'found footage' idea. There was going to be a lot more about the two factions: the rebels – known as the Rip Van Winkles, because they refuse to not sleep – and the Wide-Awakes, or the 'Wideys', who have embraced the Morpheus process. The 'Wideys' are getting all the bonuses. They're leaping ahead of their competitors. That's the way industry works..."

And the Le Verrier space station's florid, oriental design was part inspired by Mark's recent trips to Japan and India. "I had a fantastic time, and really because of that – and using the Robert Holmes [prolific *Doctor Who* scriptwriter of the 1960s, 70s and 80s] model of opening little windows on possible futures – I imagined a thirty-eighth century in which, due to some Great Catastrophe, Japan and India had merged and become the sort of dominant culture."

If you like this sort of thing – and we do, because we're **Doctor Who Magazine** – Mark has snuck lots of sly references to previous *Doctor Who* episodes into *Sleep No More*. The Great Catastrophe for one (in 1984 Fifth Doctor serial *Frontios*, Turlough discovers that one day "refugees from the doomed planet Earth" will flee from "the imminence of a catastrophic collision with the sun"), and there's a cheeky nod to 1970 Third Doctor seven-parter *Doctor Who and the Silurians*. "I can't help myself," Mark beams. "It ties it all in. It's very important that you're not alienating anyone who's new, but if it's tucked away like that and doesn't interrupt the story, then why not? I've always loved *Frontios*. And the Silurians – well, it's that bothersome naming thing, isn't it?" He wanted to name the episode's creepy new monsters, the Sandmen, on screen. "I thought, 'I'm going to get in first. Let's call them the Sandmen, then they're *officially* the Sandmen, not the Morpheus Drones or something.'"

Mark's script describes Rassmussen as 'a small, dark-haired man... desperate, sweaty and frightened.' In short, a bit of a slimeball. When Reece arrives at Goldcrest Studios, looking fashionably scruffy in jeans and a hoody, with tousled black hair and a cheerful "Hello!", **DWM** is relieved to find that in real life he's less of a Rassmussen, and more of a cosmic hobo. And not as likely to try to flog us a knocked-off Morpheus pod.

DWM takes its perch on a footstool, and Mark and Reece settle down on one of Goldcrest's sofas. As you'd expect, the two Gentlemen – friends for 30 years – seem genuinely delighted to see each other. So, **DWM** asks, how often do they get to hang out these days?



Sleep No More's enigmatic Rassmussen, played by Reece Shearsmith.

> **"I wrote the part of Rassmussen for Reece. After all these years of Borad impressions, it had to happen!"**
>
> **MARK GATISS, WRITER**

REECE: "Not as often as you'd think."
MARK: "We only meet once a year, here, for a **Doctor Who Magazine** interview! When we were together all the time during the League, Reece used to complain that we never had time to see each other socially. Since the League, we've actually seen each other *less*."
RS: "I hardly know you now. [Laughter] No, we meet and it's like we've never been away, isn't it? – which is the definition of true friendship, I think. You pick up where you left off."
MG: "Basically, we have a laugh. We had a reunion a few years ago, in a haunted house –"

Of course you did!

MG: "No, it was for a documentary. [*In 2010, the foursome reunited for Radio 4's The League of Gentlemen's Ghost Chase, to spend a night at the Ancient Ram Inn in Gloucestershire, reputedly the UK's most haunted hotel – Ed*] It was hysterical anyway, but that train journey to Gloucestershire is, honestly, one of my happiest ever memories. We were crying with laughter."
RS: "Perhaps it's because we have time apart that these times are very precious now, and well spent, and fun. Recently, we've started to meet a little bit more, in the vain attempt to make something together."

All four of you? Is this an exclusive?! You'd make a lot of League fans very happy.

MG: "Well, we might do something else, but –"
RS: "It's hard, because we're all off doing other things."

This much is true. Currently, Mark is nearing the end of a run at the National Theatre in *Three Days in the Country*, Patrick Marber's new version of Turgenev's play *A Month in the Country.* Reece is appearing on stage tonight too, in Martin McDonagh's *Hangmen* at the Royal Court. The play transfers to the West End in December, but without Reece. "I would have liked to try and make it fit," he says, "but it clashes with *Inside No. 9*. I'm in the brilliant position where I have too much to do. Hardly a problem." Yes, *Inside No. 9*, the unsettlingly good BBC Two anthology series that – with Steve Pemberton – Reece co-writes and co-stars in, is returning for a third run, following the broadcast of Series Two earlier this year. "It's not been officially announced," says Reece, "but we *are* doing it." (Four days later, Reece confirms the news on Twitter.) Filming begins in November.

Spookily, *Sleep No More* is the ninth episode of *Doctor Who*'s ninth (post-2005) series. Reece is, literally, inside number nine. "I wrote Rassmussen for Reece," says Mark. "Obviously, he got the Troughton gig first, which I'd also promised him…" In 2013, Reece played Second Doctor actor Patrick Troughton – opposite David Bradley's William Hartnell – in the emotional, closing scene of *An Adventure in Space and Time*, the drama Mark wrote for BBC Two telling the story of *Doctor Who*'s creation. Mark had wanted to make *An Adventure in Space and Time* for over a decade. He remembers pitching it to Reece at the Theatre Royal, Drury Lane, during their *League* tour in 2001, between the second and third TV series…

MG: "I told him, 'If I ever get to make this, that's who you'll be playing.'"
RS: "Only took you – what? – 12 years."
MG: "Before we shot it, you texted me a picture – do you remember? – of you in the Troughton costume… and you'd *made* a recorder."
RS: "Yes! With my belt, I think."
MG: "I couldn't believe it."

How long had Reece been nagging you for a part in actual *Doctor Who*?

MG: "Years and years. This was the perfect one. I thought, 'I'll write Rassmussen for Reece.'"
RS: "I was delighted."
MG: "Also, because of all these years of Borad impressions, I knew it had to happen. [Laughter] ►

◄ Rassmussen is what we call an 'Ian Hendry part' – a sort of moral coward. With a secret. And space glasses! They're from Dastari. It's another season twist."

Okay, check those references. The despotic Borad – half Morlox, half Karfelon (a Hybrid!) – faced off the Sixth Doctor in 1985's *Timelash*, the penultimate serial of Season Twenty-Two. Dastari was an Androgum-obsessed bio-geneticist with natty specs, in the same season's *The Two Doctors*. Season Twenty-Two, as Mark knows only too well, is Reece's *idée fixe*.

Some context: Season Twenty-Two consists of six serials – 13 45-minute episodes – of varying artistic merit: *Attack of the Cybermen*, *Vengeance on Varos*, *The Mark of the Rani*, *The Two Doctors*, *Timelash*, and *Revelation of the Daleks*. It aired between 5 January and 30 March 1985, and was Colin Baker's first full season as the Doctor, following his début in the Season Twenty-One finale, *The Twin Dilemma*, the previous year. Immediately after Season Twenty-Two had aired, the BBC put the show on an 18-month hiatus. ("Eighteen months is too long to wait," we sang. "Bring back the Doctor, don't hesitate...") Why, though, won't Reece let it go? Obsessed much?!

MG: "Of all the things! Season Twenty-Two!"

RS: "I don't know why. It's a very strange, particular set of episodes..."

MG: "It started back when you were still living in Hull, didn't it? You and [future stand-up] Phil Dukes were obsessed with Season Twenty-Two."

RS: "Well, *he* was. I wasn't. I became obsessed because of Phil. He'd been watching *Doctor Who* for years. He loved it. But I think he found Colin... intriguing. He loved doing impressions of him, and we fixated, over many summers, on the Borad episode –"

MG: "Do the Borad! Do it!"

RS: "– and Romulus and Remus, whatever episode that was."

MG: "*The Twin Dilemma*."

RS: "Yes, of course. What's the other one, with Tasambeker?"

MG: "*Revelation*."

RS: "That's the other one we were obsessed with."

MG: "DO THE BORAD!!!"

RS: "All right –"

MG: "No, do all three! Do Romulus and Remus first."

RS: "Well, all that is is me going 'I am Romulus', 'I am Remus,' and the other person has to repeat it. My Borad impression is better. [Clears throat] 'I am the Boraaad, and you will do as I commaaand.' 'I shall put out both her eyes.' 'That's hardly advisable!'"

You know all the lines?!

MG: "Do Tasambeker!"

Yes, please do.

RS: "'Mr Jooobel!' He goes, 'I would rather run away with my mother than own a fawning little creep like you.'"

MG: "[Laughter] See!"

RS: "But why? It's such an odd fixation."

Have you watched much *Doctor Who apart* from Season Twenty-Two, Reece?

RS: "I've watched it, yes. Not as much as Mark, of course."

How did you first discover Mark was a *Doctor Who* fan?

RS: "I don't know, actually. My friendship with Mark kind of bled out –"

MG: "Bled! It all blurs, doesn't it?"

Okay, what were your initial impressions of one another when you first met, at Bretton Hall?

MG: "I have one very distinct memory. Steve and I were in the year above –"

RS: "I know you went and laughed at my picture."

MG: "There were pictures of the new intake, and the one of Reece was ridiculous. It said 'Reeson Shearsmith' –"

RS: "Before my name was Reece, it was Reeson. 'Ooh, a Little Lord Fauntleroy.'"

MG: "You were standing like this [He demonstrates a pose not dissimilar to Jon Pertwee's on his first *Radio Times* cover as the Doctor] – what I now know to be a familiar face – and I remember Steve and I going, 'Who's *that*?' We did genuinely bond over [1966 film] *Carry On Screaming*, which we all remembered watching on the same Bonfire Night, stuff like that. The good thing about Bretton Hall is it was s***, so it made us do our own things."

RS: "Had it been fulfilling in its own right, it might not have led to us bothering to write together. But it wasn't really until a few years later that we came back together – that Bretton ghost thing of clinging onto your college days, and trying to do a theatre company, to stay friends, because we didn't want to move on, I suppose. But we did. I went to London. I lived in this little flat with my friend Robert, who was another massive *Doctor Who* fan. Mark was in Bristol. We were trying to coax him to London. Mark wouldn't come, but then, one long summer, Rob was away, so Mark stayed with me in the flat. That was '91, '92?"

MG: "It was '91, I think. My abiding memory is there were ants –"

RS: "Yeah, utterly infested."

> **"There's a lot of pressure to be good in it. I just wanted to not be the weak link in such a strong cast..."**
>
> **REECE SHEARSMITH, RASSMUSSEN**

MG: "– and little cut-up drinking straws with poison in, everywhere. Eurgh, yeah, that was bad. 'Ee, we had it tough, Ben."

So you can attribute your burgeoning friendship to Bretton Hall, ant infestations, and a shared passion for iconic TV shows and obscure horror?

RS: "Yes! I mean, we were simpatico, weren't we? We had a lot of the same sensibilities –"

MG: "Obscure memories, yeah."

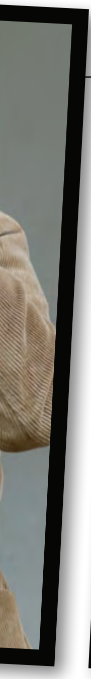
RS: "Horror films that we'd remember stills from, having never seen. It wasn't just *Doctor Who*, but certainly..."

In the pre-internet age, what was it like, finding someone who you had so much in common with? Nowadays, whatever your niche obsession, you can find people who share it. But back then –

MG: "Ahh, but you see, you've put your finger on the nub of the problem. There's too much stuff now. Do you remember Gareth [Roberts] and Clayton [Hickman]'s Big Finish audio called *The One Doctor* [2001] – brilliant, isn't it? – with Christopher Biggins playing a man posing as the Doctor, with his companion Sally-Anne...? What they do is, they land at the end of time, when everything has been done. Everything is exhausted, culturally. There's nothing left, and this man is trading off the Doctor's reputation."

RS: "Wow, that's a great idea!"

MG: "I sort of feel like... we're there. I feel there's a sort of exhaustion, I think, at the moment, culturally."



RS: "It's true, though, Mark. We talk about all these... well, I'm not going to name names, but so many programmes that we should, in theory, absolutely love... but we're sick of them. They should appeal to our sensibilities – the gothic, Victoriana, the faithful renderings of particular eras that we love – but it's done to death, isn't it?"

MG: "It sounds like we're ungrateful, that we're biting the hand that feeds us, but... look, I remember the days when we'd get Denys Fisher Cybermen with noses. It was like, '*Why can't you get it right??*' Now, you can go down to Forbidden Planet and get a scale model of Jamie McCrimmon for £700. It's kind of, like, be careful what you wish for."

Essentially you're saying, there's too much 'stuff' now. Do you blame the internet?

RS: "Well, we've lost the novelty of not knowing, haven't we? Now, you can have half an idea of a forgotten memory, and within a minute find it on YouTube."

MG: "Jeremy Dyson and I bonded over trying to remember the title of a John Inman sitcom. We did! It was New Year's Eve 1988, I think, or '89, and we sat in this pub all night trying to remember it. It was *Odd Man Out* [*a 1977 ITV sitcom that ran for just seven episodes – Ed*]. Nowadays when you make something, it's digested instantly. People are commenting *as it's being broadcast*, which is insane, and then it's spat out. 'Next! Come on!' We live in a very funny age; a sort of over-examined age. There's this incredible demand for product, and it's subject to the most intense, sometimes horrific criticism and scrutiny, which just isn't fair to it."

RS: "During the first series of *Inside No. 9*, I got a tweet from someone saying, 'I've seen a still from next week's episode. I think I've worked out the twist.' Oh, you f–! It's exhausting."

With all this stuff, all these shows, all those sated consumers... does that change the way you write something like *Doctor Who*?

MG: "That's a very good question. We have to separate the dedicated fans – of which I am one – from what Steven calls 'the other 100%' of the audience, who watch the show because they like it."

RS: "Imagine that!"

MG: "All that matters, in the end, is a good story well told. It's lovely to have a base under siege, or to bring back an old monster, but it's as important to try to do something new within this amazing format. With this one, I was conscious that, obviously, 'found footage' has been done before – in movies, not so much on TV, and certainly not on *Doctor Who* – but hopefully I've twisted it a bit, brought something new to the idea. To me, that's the key. But it's a constant struggle, I think."

Shooting everything as 'found footage' must have been a bit of a headache on set?

RS: "It was difficult – a lot of different POVs. I think it occurred to them during it that it's *so much* more work. In theory, you'd think it'd be less – with extended takes, it appears that you're getting through a lot – but the time is taken up rehearsing, because you've got to get it in one take, each time; you can't puncture it with other angles. You suddenly think, 'It'd be great if there were a camera in the corner to capture that bit... oh, no,' and you realise you can't."

MG: "This is such an ambitious episode, we could have done with twice as long to make it. I had a long Skype chat with Justin [Molotnikov], the director, about what coverage we definitely needed, but I said, 'At the same time, completely use your own instincts. If you can find a way to broaden your options, by all means do it.' You have to make sure that the audience hasn't been lied to. You mustn't cheat. It has to make sense."

RS: "With *Inside No. 9*, and everything we do, we spend hours unpicking stuff to make sure it works, for our own peace of mind."

The *Cold Comfort* episode of *Inside No. 9* was composed entirely of footage from desktop cameras and CCTV.

RS: "Yes, and that was really hard to do. It was filmed with five cameras, all going at the same time. Timing became crucial, because there were no edit points."

When you've been hankering, for all these years, after a role in *Doctor Who*, are you able to relax enough to enjoy it once you're actually there on set? Because it's not quite like any other job, is it?

RS: "You do kind of have to, like reptilian minds, somehow separate the utter pressure of it, because there is a huge sense of responsibility. I'd hate to think I didn't do it the way Mark wanted, or I didn't ►

The Doctor and Clara soon find themselves embroiled in a new mystery in the thirty-eighth century.

The Doctor investigates...

◄ deliver a performance that was good enough –”

MG: “That's why we're doing ADR. [Laughter]”

RS: “– so there's a lot of pressure to be good in it. Peter [Capaldi] and everyone are so brilliant, such great actors, I just wanted to not be the weak link in such a strong cast.”

You must be delighted with the entire guest cast, Mark, especially how diverse it is?

MG: “Absolutely. It's not about box-ticking; you want to get the best people for the part, always. At the same time, you realise how hideously white television is still. That needs to change, so anything we can do to reflect the modern audience and the country we live in… Having said that, Andy [Pryor, casting director] did say to me, ‘You want me to find a Japanese actress with a Geordie accent? Thank you very much!’ Nagata is a soldier who, mysteriously, happens to come from Newcastle – or whatever the thirty-eighth-century version of Newcastle is! Maybe it's Newcastle in space? But I like the oddness of that. Amazingly, Elaine Tan, who's actually Chinese, could do Geordie, so I was thrilled. Neet Mohan – who plays Chopra, a beautiful young man – is brilliant, too. And Paul Courtenay-Hyu as Deep-Ando, and Bethany Black as 474. Bethany is a proper fan, isn't she? She said, ‘Is this related to [1977 Fourth Doctor serial] *The Sun Makers*, because that's set in the thirty-eighth century?’ I said, ‘Is it?!’ I had no idea.”

Does it feel like you're working on the same show as the one you both watched as kids?

“Bethany Black said to me, ‘Is this story related to *The Sun Makers*?’”

MARK GATISS, WRITER

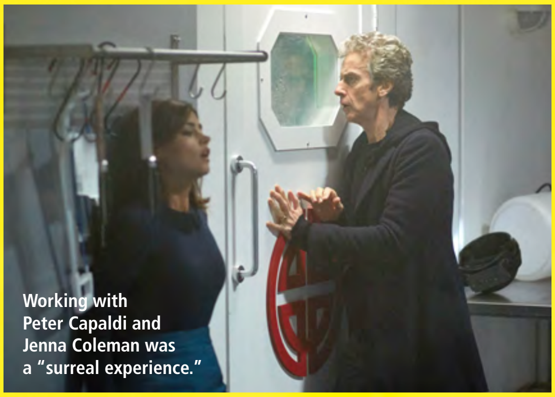
BETHANY BLACK

Bethany Black is showing **DWM** photos on her phone: selfies of her in full 474 make-up. “That's the face tattoo,” she enthuses. Mark Gatiss' *Sleep No More* script describes 474, a clone soldier with a heart of gold, as ‘a very solid, heavily-armed female squaddie’ with ‘a huge tattoo covering her whole face; it's a stylised version of the number 474 in Japanese.’

“That took an hour-and-a-half every morning, to put on. I arrived before everyone else and left after everyone else, for the entire three weeks.”

She flicks to some bloodier pics. 474 looks injured. “It's the first series they've been allowed to use blood,” explains Bethany. “It's because it's on after eight o'clock at night.”

Another of Bethany's snaps is of several dozen plaster-of-Paris head casts, hung on a wall like hunting trophies. “They had to do a head cast of me, so I went to Millennium FX,” she recounts, “and this is their wall of famous people that they've had.” She points some out: “That's Stephen Fry. Look, who's that next to Gordon Ramsay? It's Heath Ledger! And the one above, with a tiny head – it's Deep Roy! It's Mr Sin!” Gurdeep ‘Deep’ Roy – all 4'4" of him – played murderous, fifty-first-century cyborg Mr Sin in 1977 *Doctor Who* serial *The Talons of Weng-Chiang*… and 36-year-old Bethany may have just let slip her fangirl credentials. (To be fair, she had already. When she agreed to be interviewed for **DWM**, she texted back: ‘Yes! Yes, please! I'm down in London on Tuesday to record ADR for the episode. I loved the script. It's like a Malcolm Hulke episode, which I just adored.’ Malcolm Hulke wrote TV serials for the Second and Third Doctors.)


Working with Peter Capaldi and Jenna Coleman was a “surreal experience.”

“In *Sleep No More*, there's running down corridors, there's rubber monsters, there's deaths,” she says. “All the things you want in *Doctor Who*. It's fantastic.” As if we were in any doubt, she shows us her TARDIS wallet. “This is my *second* TARDIS wallet. The first died from overuse.”

It dematerialised?

“Yes!” she exclaims. “Eventually. The great thing is, I haven't told my roller derby team why I've gone and changed the number on my shirt, from 1313 to 474. I've got a roller derby t-shirt now with my name and ‘474’ on the back of it.”

Yup, she's definitely one of us: a bona fide, card-carrying *Doctor Who* fan. When did she first watch the show?

“It's my earliest television memory,” she reveals. “*Four to Doomsday* [1982]. I didn't realise that was my first TV memory until I re-watched it recently. I suddenly remembered running into our lounge, seeing it on the TV, and running back out, then running back in – not wanting to watch it, because I found it too terrifying.”

What made you want re-watch *Four to Doomsday* recently?

“My partner,” she smiles. “I totally lucked out. I managed to find a Swedish nurse who wanted to marry me *and* loves *Doctor Who*. We've started re-watching them right the way back from William Hartnell.”

Over the past decade, Bethany has made a name for herself as a stand-up comedian. *Sleep No More* is only her second acting role. (Her first was as Helen, in former *Doctor Who* showrunner Russell T Davies' Channel 4/E4 linked dramas *Cucumber* and *Banana*, earlier this year.) Does she feel like a proper thesp now?

Bethany in *Banana*.

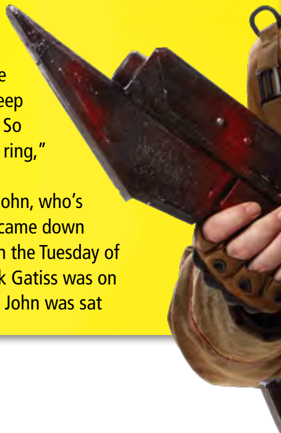
“No, I still don't. It's ridiculous, it's like my second job and I'm on *Doctor Who*! It's like having survivor's guilt. ‘It shouldn't have been me! I don't deserve this!’

“The readthrough, that's when it starts becoming really real. You go into a room and you see ‘Bethany Black’ on a sign in front of one chair, and immediately to the right of it ‘Jenna Coleman’, and to the right of that ‘Peter Capaldi’. I'm sat there going, ‘This is surreal’ – and all I can think is, ‘Jenna Coleman has a tiny head.’ That's the overriding memory from the readthrough: looking at Jenna sat next to me and thinking, ‘Oh my God, she's real! She's right there! She's got a tiny head!’”

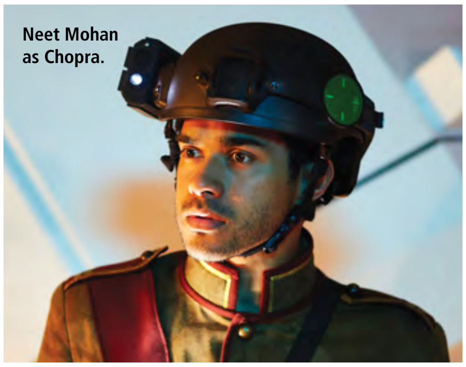
The night before Bethany's first day filming, she couldn't sleep.

“I was too excited, so I was exhausted the next day. The second day, I felt a lot better – I'd actually had a proper sleep. For the first week, I was in from five in the morning till eight at night, because it took another hour-and-a-half just to get the tattoo *off*. I had really good skin… for about three days. By the Friday of the first week, my skin was all swollen and sore, and I had a very shiny nose. But hey – they let me keep in my nose piercing. ‘No, keep it. It's brilliant.’ So 474 has a nose ring,” she grins.

“My friend John, who's a massive fan, came down for a set visit on the Tuesday of week two. Mark Gatiss was on set that day, so John was sat



Elaine Tan as Nagata.


Neet Mohan as Chopra.

RS: "No. But in some ways, yes. The themes, and the nuts and bolts of it, are essentially the same."

MG: "If you look back to *Survival* [1989], Sylvester McCoy's last story, it's actually remarkably close to the style of the rebooted series 16 years later. Everyone who takes over, every production team, eventually realises: it's the same show. I was watching a bit of David Tennant the other day, and what's remarkable is, suddenly, it's an era. It looks totally different to the current show. As you're living through history – it's like fashion – you're never aware of changes until you look back. In *Sleep No More*, when you've got a base under siege, and the Doctor and the companion, and good bad monsters, you could put Patrick Troughton in there, easily, I think."

Isn't he dead?

MG: "I mean, there is that."

RS: "But this particularly one feels, in a brilliant way, a proper, vintage episode. Lots of running down corridors, and the Sandmen are classic *Doctor Who* monsters... it feels very rich for that. It's lovely to be a part of that world. After a while, you think, 'I know exactly how to do this,' and embracing that, relaxing into that, there's nothing better – when you really feel that you can nail the part."

MG: "You can't fight them, Doctor!"

RS: "Exactly, those kind of lines that have rung in our ears for 40 years. You know, I have lines where I talk to the Doctor! It's wonderful."

MG: "When I was in it [as Professor Lazarus in 2007 episode *The Lazarus Experiment*], I turned up on set and it was, like, it's just another job, but every now and then, usually when I was saying 'Doctorrrrrr!', I remember getting that stab of Saturday night-ness. I kept thinking, 'This is it! I've literally wanted to do this all my life.' You have to go for it."

RS: "You've absolutely got to relinquish any vanity you might feel – 'If I remain slightly outside of it, I can't look uncool' – or you become one of those actors that's *commenting on* acting, and not, you know, acting. There are a few people who have tried that tack in *Doctor Who* in the past, and they're betrayed by it. You've got to embrace it. When the Sandmen are coming for you, you dredge up real fear from somewhere. You've got to show off. It's not the time to be shy."

MG: "Look who's here!"

RS: "Hello! Hey, Neet, how are you...?"

Neet Mohan, who plays Chopra, has wandered into the Goldcrest foyer, fresh from his *Sleep No More* ADR session. "Join us!" beckons Mark. "We're doing our interview for **Doctor Who Magazine.**" Mark and Reece budge up, as Neet squeezes in alongside them on the sofa.

"How's the episode looking?" asks Reece. "Is it all right?"

Neet nods enthusiastically. "It's really good. Really scary as well."

"Good, good," Mark grins. "I love the monsters. It's like they're made of snot." ►

there quivering and going, 'This is amazing!' Then I saw somebody who wasn't in costume walk in – 'Who's that?' – and it was David Tennant! Then I got a tap on the shoulder, turned round... it was Russell T Davies! He and David were in town, so they'd popped in. My partner and John sort of edged over, with fixed grins on their faces. Then we all talked about *Doctor Who*, as fans! We were chatting about the old TARDIS console, how it's knackered, and then Peter Capaldi said to David Tennant, 'You never got to go on my TARDIS, did you? Do you want to have a look?' So we all went together! Up the stairs. Peter goes, 'Everyone here?' And then he opens the door into the TARDIS...

"Being stood on the bridge of the TARDIS, messing about on the console, with two Doctors and a showrunner! My friend John came over, grabbed my arm, and I could see the tears in his eyes. He was like, 'Thank you!'"

In fact, Bethany had snuck onto the TARDIS a few days earlier.

"I couldn't resist. Our space station was right next to the TARDIS, so on the second or third day, when I wasn't needed for a scene, I snuck on. It's one of only two times in my life that I've not been able to catch my breath." The other, she explains later, was the first time she saw Stonehenge. "But the TARDIS, oh wow! It's like walking into a cathedral. It's almost like a religious experience. 'Oh my God, the roundels are back! Brilliant!' All the lights were flashing – one of the gaffers put them on for me – and I just wandered around the TARDIS on my own for five minutes."

Bethany as the clone 474...

Bethany auditioned for the part of 474 on a Friday back in July, in front of casting director Andy Pryor and producer Nikki Wilson.

"On the Monday, I spent the entire day walking from my lounge to the kitchen and back again. I couldn't focus on anything. I texted Andy: 'Hiya. If I'm not going to get this, could you let me know? I can't waste another day just pacing backwards and forwards in my house.' He went, 'It'll take us a couple of days yet, don't worry.' On the Wednesday or Thursday, I was having an afternoon nap when I got a call off my agent. 'So Andy would like to offer you the role on *Doctor Who*.' I was like, 'What's going on?! Am I dreaming? Am I still asleep?!'

"For the next few weeks, whenever anything was going badly, I just thought, 'Yeah, *Doctor Who*, though,' and started grinning. Even on set, I was going, 'This is the best thing that will ever happen to me. This is the greatest moment of my entire life. Nothing else is going to compare.' When I was on the TARDIS with Russell, David, Peter and everyone, I said to my girlfriend, 'You do know there's no way our wedding can compare to this.' She said, 'I know.'"

...and out of character.

In preparation for the role, Bethany hired a personal trainer and spent six weeks, two hours a day, down the gym. "I wanted to get in shape, for the physical side of the role." And she was sworn to secrecy; she couldn't tell anyone she'd been cast. "The second it was announced, my phone went crazy. 'OH MY GOD, YOU'RE GOING TO BE IN *DOCTOR WHO*!' Then the press went crazy. I sort of knew there would be some interest, but not on this scale."

The headlines mostly focussed on the fact that Bethany is the first openly transgender actor to appear in *Doctor Who.* "Now to sit back and wait until the *Mail* realises the BBC has cast an openly trans lesbian in a family show," she was widely quoted as saying. Notably, Bethany's character, 474, is cisgender.

"That's where we're making history," she tells **DWM**. "Andy Pryor texted me within 24 hours of the press release going out. He went, 'A lot of stuff's being said in the press. I just want you to know that we chose you because you were the best person for the part. Whatever anyone in the press is saying, that's the reason we chose you.'

"It's exciting to do this," Bethany continues, "because *Doctor Who* is shown everywhere, including in places where people like me get killed, legally as well as illegally. It feels ridiculous saying, 'We're making history,' but I suppose we are."

Of 474 herself, Bethany says: "She's like all those great characters from comic books that I love, and from television – strong female characters. She's like a cross between the Hulk and Wolverine, with Brienne of Tarth, all mixed together! I hope I've done her justice, because *Doctor Who* means so much to so many people. I've nearly been in happy tears so many times over the course of doing this."

A thought strikes her.

"Hey, there could be an action figure of 474! Also, with her being a clone... the great thing about *Doctor Who* is, even if you get killed and there's only one of you, you can come back. Well, there's an entire planet-load of me!"

BBC
DOCTOR WHO

THE 2015 SERIES
EPISODE 9

WRITTEN BY Mark Gatiss
DIRECTED BY Justin Molotnikov
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Reece Shearsmith (Rassmussen), Elaine Tan (Nagata), Neet Mohan (Chopra), Bethany Black (474), Paul Courtenay-Hyu (Deep-Ando)

IN A NUTSHELL

The thirty-eighth century: a time of unparalleled prosperity. A golden age of peace, harmony, and industry. But every shift must come to an end. Every working day must stop. Sleep claims us in the end...

Until now! "Welcome Morpheus!"

QUOTE UNQUOTE

THE DOCTOR: "Sleep is essential to every sentient thing in the universe. But to humans – greedy, filthy, stupid humans – it's an inconvenience to be bartered away! Now we know the truth. Sleep isn't just a function; it's blessed. Every night we dive deep into that inky pool, deep into the arms of Morpheus. Every morning we wake up and wipe the sleep from our eyes. And that keeps us safe from the monsters inside..."

> **"The Sandmen look terrific. It's a really scary episode with a style of its own."**
>
> **NEET MOHAN, CHOPRA**

◀ Perhaps surprisingly, the creatures aren't computer-generated...

MG: "It's almost entirely make-up and prosthetics. I love the fact that they're physical."

NEET: "They look terrific. It's a really fun, scary episode. And it has a real style of its own. Once the audience buys into the 'found-footage' thing, after the first few minutes, I think it'll really take them. It's really unusual."

Have you watched much *Doctor Who* before, Neet?

NM: "I've watched some, not loads."

MG: "There's no obligation."

NM: "So it was really exciting doing it, because of – my God – how much it's loved. Whenever I'd tell anyone I was doing *Doctor Who*, they'd be so excited, which would get me even more excited about it as well, and then being in Cardiff and going to the *Doctor Who* Experience... I think I've become a Whovian now, after being in it. I'll be tuning in, in a few weeks' time. I can't wait."

RS: "It's quite an event, isn't it?"

NM: "Absolutely. I'll be tweeting about it. We had a laugh doing it, didn't we?"

MG: "Well, your entire retirement is sorted."

NM: "Ha. Is it?"

RS: "Ohh yes. Now, you're on the list. I'm doing this play at the Royal Court, and every day I've had people turn up at the stage door with pictures of Rassmussen –"

NM: "Already?!"

RS: "– saying, 'Could you tell us the character's name, please?' I've told them, 'No, I'm not allowed yet.' '*Please!*' They'll find out soon. So I feel like I've entered that world..."

MG: "Twenty years from now, you'll be making up anecdotes to your heart's content."

RS: "Yes! 'It was just a job, really.' That's always what they say. 'I got the call...'"

MG: "[Laughter] All they're doing is describing their agent ringing and saying that a job has come in! 'One learnt the lines and went along...'"

RS: "'I was walking along and the phone rang. It was my agent. 'Would you like to be in *Doctor Who*?' I said, 'Wonderful. Why not? Sounds fun. I don't know much about it, mind you...' Neet, we'll be dining out off of this job for years!"

MG: "Steven has asked me to write a sequel, which I'm thrilled about, because that to me is like Mervyn Haisman and Henry Lincoln getting the Yeti call. 'Bring 'em back!' I love that idea."

Haisman and Lincoln wrote 1967 serial *The Abominable Snowmen*, in which they introduced the Great Intelligence and its robot Yeti. The following year, they brought them back in *The Web of Fear*. Neet looks at us blankly. I think we've lost him. Thank goodness he wasn't here for our Season Twenty-Two dialectic. But we're all buzzing at Mark's revelation that *Sleep No More* might not be the last we see of the Sandmen.

And on that bombshell...

Neet scampers off (or is he running? – he's probably rushing home to watch *Timelash* on DVD), as Mark, Reece, **DWM**, and our photographer Tony head to Soho Square – where some of the League's 2005 big-screen outing, *The League of Gentlemen's Apocalypse*, was shot, so it seems an apposite backdrop for a photo shoot. On the walk over, conversation turns to a speech former *Doctor Who* showrunner Russell T Davies made the other week, at the *Radio Times* Festival, about the future of the BBC. The British public, warned Russell, are being "sold a lie" by politicians intent on making the BBC a subscription-only service within the next ten years. "The battle for the BBC," declared Russell, "is lost."

RS: "There is such astonishing, disproportionate bile towards the BBC. I don't quite know why. We'll get shouted down for saying anything about it, because it's all, 'You *would* say that, wouldn't you?' But it doesn't take much of a leap to think, 'All right, don't put your telly on for a week, then see where you'd be.' I think you'd be surprised."

MG: "They did that earlier this year, actually [*70 families across the UK agreed to have their access to the BBC's TV, radio and online services suspended as part of a study, commissioned by the corporation –Ed*] – a deprivation experiment."

Two-thirds of the participants who'd said they'd prefer not to pay the licence fee changed their minds after just nine days without BBC services.

RS: "Good! Now let's roll that out nationwide..."

Is Russell right? What do we do if it *is* too late to save the BBC?

MG: "Move to Scotland! What the BBC needs to do is grow a pair of bollocks and fight back. It's so plain what's going on. The government answers to the Murdoch press, who have a massive vested interest in destroying the BBC. It's a slow drip, drip, drip of negative publicity, which people start to believe. Ultimately, they'll kill the BBC with a thousand cuts. Yes, the BBC is incredibly frustrating to work for. It always has been. It's irritating, over-managed, creatively bungled... But that's why it's brilliant: because within all that there is such freedom, such room for manoeuvre. That's what we're in serious danger of losing. The BBC is a bit like Bletchley Park: it's a collaboration between misfits – all kinds of odd people who sloshed around TV Centre and Broadcasting House, who made occasional genius. And magic. They have to have the right to mess it up, or all that creativity will be leached away."

RS: "You go anywhere else in the world and the BBC is such a badge of honour."

MG: "Everyone wants the BBC, except us. The other day, a friend of mine said, brilliantly, 'You can love it, but it can never love you. If it were your partner, you'd leave it. If it were your mother, you'd be in therapy.' Most of us have a troubled relationship with the BBC, but ultimately we adore it. It's full of inconsistencies, and annoyances, and sometimes a hurtful lack of recognition, times where you think, 'Christ, I don't know what else I have to do to prove a track record!' But also, at the same time, this amazing thing that people pay a licence fee for gives such a huge range of things, radio and TV, the choice is astonishing... If we lose the BBC, we will be massively impoverished. We should care for it, nurture it, and not, what we're in huge danger of doing, just idly let it slip away. Here endeth the lesson." **DWM**

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Face the Raven

In the present day, the Doctor and Clara meet the immortal Ashildr once more. They encounter Rigsy again, too – and he's in *big* trouble...

PREVIEW BY **JASON ARNOPP**

Remember Rigsy, the loveable graffiti artist from last year's *Flatline*, who transformed community service into saving the world? Well, the kid's doomed. He's going to die in, to be precise, 537 minutes. How could new-to-*Who* writer Sarah Dollard do that to Rigsy, especially when he's started a whole new life for himself in London?

"I wanted to bring a character back who knew both the Doctor and Clara," says Sarah, unrepentant. "A one-episode character who we'd seen before and who could be trusted as a good person. People responded really well to Rigsy and really liked him, so I was very lucky that we had a character I could draw on, who was introduced so recently."

... and then doom him to die! Have you no heart, Sarah?

"Rigsy was also a really interesting character," she continues, "because, for him, Clara was his Doctor. In *Flatline*, she was the brilliant, clever adventurer who swept him into this crazy world. She did for him what the Doctor does for a companion, which is show them they're braver and bolder and more competent than they thought beforehand. Through an adventure with the Doctor, they realise what they have inside them. And this season, Clara's *really* Doctory – she's at her most reckless and imaginative and adventurous. So bringing someone in who doesn't know her as a teacher, an ordinary human or a girlfriend, but knew her as a Doctor, works really well."

Like a great many viewers, Sarah was a big fan of *Flatline*. "I really enjoyed Rigsy – and Joivan Wade's performance. I also love a companion-heavy episode and I love seeing Jenna Coleman flex her muscles! That episode really showed Clara at her best. And because she had to stop Rigsy sacrificing his life in that story, she knows he can be trusted. Even when we saw him pushed to the absolute limit in that train tunnel, he was resourceful and self-sacrificing and sweet to the last."

Face the Raven fills us in what Rigsy's been up to in the "couple of years" since we last saw him.

"At the end of *Flatline*," says Sarah, "there's a really lovely moment: once danger's out of the way, Rigsy gets out his phone and calls his mum. That just stayed with me, especially as you hear at the start of the episode that he's lost his aunt. He's got this grief that, perhaps, you might intuit he's not facing up to. When he calls his mum at the end, I just went on a little trip in my head and thought that he'd move back to London and make up with his mum."

... and then become *doomed to die*, sentenced to a death for a murder he insists he didn't commit.

> **"There's a countdown to Rigsy's death, which involves him having to face the raven..."**
>
> **SARAH DOLLARD, WRITER**

The Doctor fails to see eye-to eye with this fellow...

Will the Doctor be on the right side of the law with the Judoon?

The Doctor has a mystery to solve on Trap Street...

So what we have here is essentially a murder-mystery, right?

"I grew up in a house where my mum and her partner were both absolutely obsessive murder-mystery novel readers," Sarah admits. "So if I was reaching for a book on a shelf as a teenager, that's what I'd get. I still love a murder-mystery now and it was a good opportunity to come at one from a different starting point, with someone being innocent. There were a couple of drafts where it was becoming *too* much like a murder-mystery, so we didn't want to get too side-tracked with the whodunnit element. What we really wanted to do was focus on the unique situation of the street. We're not doing *Sherlock*, so the Doctor doesn't have to convince the aliens that someone else did it – he just has to prove that Rigsy didn't. So with that slightly different framing, it became less of a traditional murder-mystery and more of a Doctory romp."

Sarah Dollard may be new to *Doctor Who*, but she's no stranger to the world of scripts. She script-edited and wrote for soap opera *Neighbours* back home in Australia, before upping sticks to Cardiff and working on the likes of *Merlin*, *Primeval* and *Being Human*. More recently, she created her own Welsh-language show *Cara Fi* (*Love Me*) which aired on S4C last year. When she finally bagged a meeting with *Doctor Who* script executive Lindsey Alford, there was one idea she was especially keen to pitch: the notion of a secret street tucked away in London.

"That idea, of a hidden street," says Sarah, "was the thing Lindsey went back and told Steven, which he liked. That got me in the door. And it just came from me learning, one day, about this thing called a 'trap street'."

This cartographical term refers to a fake street cunningly inserted into a map, so that anyone trying to pass the map off as their own can be branded a thieving scoundrel.

"I have friends who are into maps, so when somebody was talking about that stuff, the idea

BBC DOCTOR WHO

THE 2015 SERIES
EPISODE 10

WRITTEN BY Sarah Dollard
DIRECTED BY Justin Molotnikov
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Joivan Wade (Rigsy), Maisie Williams (Ashildr), Simon Manyonda (Kabel), Simon Paisley Day (Rump), Robin Soans (Chronolock Guy), Angela Clerkin (Alien Woman), Caroline Boulton (Habbrian Woman), Jenny Lee (Elderly Woman).

IN A NUTSHELL

Clara probably never expected her friend Rigsy to need the emergency TARDIS phone number she gave him after they defeated the Boneless in Bristol. Yet today he's in big trouble, sentenced to die for a murder he can't remember committing. The Doctor and Clara's campaign to exonerate Rigsy leads them to a secret London street where alien refugees hide in plain sight. Once they gain access, they'll learn the terrible answers to various questions. Such as: what is a chronolock? And what exactly does it mean to face the raven?

QUOTE UNQUOTE

THE DOCTOR: "If you see something unusual or notable, dismiss it. Keep walking. But if there's a bit of London so unremarkable that you don't even think about it? *Stop*. You could very well be standing right outside a trap street."

of a trap street popped out at me. The idea is so completely fascinating. Even before I pitched for the show, I had that in mind as being such a *Doctor Who* idea. I could instantly hear the Doctor talking about it."

The really nice thing about the concept, is the way that you can totally imagine it launching a million childhood 'trap street' hunts.

"Yes! That's something Steven [Moffat] brought up in every meeting: the fact that, after seeing the episode, people might walk around their city, looking for these streets. Kids might walk around their own street or suburb, looking at things in a way they might never have looked at them before. The challenge for me, in those first 10 pages, was to find really imaginative ways, hopefully, for the Doctor, Clara and Rigsy to actively find the street. The Doctor wasn't just going to do something magical or look it up on a database. And if they don't get into this street and figure out what this death sentence means, they're going to lose somebody they care about."

Once Sarah had her hidden street, her next task was to decide who or what might lurk there. The answer turned out to have certain parallels with real-world troubles.

"It might actually have been Steven who suggested a refugee camp, among a whole bunch of other ideas we were bouncing back and forth. That instantly appealed to me. Not because I necessarily wanted to write a parable or political allegory, as interested as I am in the issue, but because there seemed to be a lot of scope for imagination in having aliens living in the middle of a very human world. I also liked the idea of being able to see the human world from an alien point of view. It seemed like there was an opportunity there for humour and some irony in the aliens being scared of us, and needing to be protected from us. It was interesting to consider what views they might have of us, whether they're true or not. Basically, what I wanted to do was have the aliens not tell any lies and make us sound terrifying."

Sarah stresses that she consciously avoided drawing overly literal comparisons with Syrian or Iraqi refugees, "because the two situations aren't equal. A street full of sometimes-dangerous creatures can, in no way, be compared to a group of humans who are defenceless and in need. Certainly, a lot of people who do have a safe place to go at night like to think of refugees as monsters, but the opposite is true. So I had to strike a balance, because I did want to talk about the refugees in Trap Street as having come from war and famine and loss, but I didn't want it to be too heavy-handed or simplistic."

This episode also sees the return of Maisie Williams as the immortal Ashildr. "I was incredibly excited when I discovered Maisie was in my story," says Sarah. "Number one, she's completely wonderful and it's a complete honour to write for her. She's just such a truthful performer – so completely charismatic and captivating. Also, completely apart from what you're seeing on screen, in real life she's so smart and grounded and erudite. I heard her speak at ComicCon last year and got blown away by how clever she was. I thought, 'I'm not that smart and well-spoken now, and how old is she?' So I was excited from a selfish screenwriter viewpoint of, 'Oh my God, she's going to completely sell and elevate whatever material I give her', but also: fangirl squee! I was unable to keep cool about that squeeing, even in a script meeting."

For some time, *Trap Street* was the title of this episode. Ultimately, "at the last minute" as Sarah reveals, the title became the even cooler *Face the Raven*. This new emphasis suggests that a raven must play a key role in this story. But how?

"The title has something to do with a tattoo on the back of Rigsy's neck," she teases. "There's a countdown to his death, which involves him having to face the raven. And if anybody knows the symbolism of the raven, in literature and in myth, then that might give them something to think about."

DWM can tell you one more thing, however. There is a *huge* shock coming at some point in this episode. Something absolutely massive. So beware – you will not want anyone to ruin it for you before you have the chance to see it for yourself. Shut down Facebook and Twitter. Switch off your mobile. Ignore all your friends. Nail planks of wood over your windows. (Okay, maybe not that last one.) But most importantly of all, make sure you watch this episode *live*, as it's transmitted. And get ready to *Face the Raven*... **DWM**

Heaven Sent & Hell Bent

The final two episodes of this season are just *so* secret that it's virtually impossible to write about them! But we've given it a jolly good try anyway...

PREVIEW BY **BENJAMIN COOK**

"No-one will start watching Episode 12 not knowing what it's going to be about," says showrunner Steven Moffat, who has written both of this season's final two episodes. "I imagine we'll go quite big on that. But we can't give away the punchline to Episode 11 quite yet..."

Episode 11 ends on one Hell of a cliffhanger. (As the Twelfth Doctor might say, it's a doozy.) Except, if you're reading this issue on the day it hits the newsstands, you're more than two weeks away from finding out what it is. To sidestep spoilers – *Heaven Sent* and *Hell Bent* are shrouded in secrecy – this preview will tread lightly, we promise. We might even throw in some red herrings. Believe nothing. Trust no-one. We're not even going to tell you if *Heaven Sent* and *Hell Bent* really form a two-parter or not. (The **DWM** team is divided on the subject. Half of us say it is, and the other half say it isn't.) Although, we can tell you that these two episodes – as astonishing and as brilliant as they both are – are very different. A game of two halves. Fittingly – dare we say it? – these two episodes form something of a Hybrid.

Heaven Sent is, for the first time in *Doctor Who*'s history, a single-hander: a solo outing for Peter Capaldi's Twelfth Doctor. Capaldi carries the entire, startling episode – essentially a bracing 45-minute monologue.

"It was unbelievably tough to write," admits Steven. "Quite a lot of *Doctor Who* depends on the Doctor coming into a room and grandstanding, being on his own, being clever at being a one-man band, so I thought it might be cool to do a whole episode like that – literally the Doctor with no-one to help him. No-one, crucially, to show off in front of. How can you break him? I've always felt that the Doctor is a kind of... a persona he puts on, or finds easy to put on, if there's someone there to protect, to like him, or to admire him. Not unreasonably, he finds being a hero much easier if there's someone to be a hero for. But would you still be a hero without witness or reward? Would you still be that man? It's the ultimate test. It's putting the Doctor alone in Hell, with only the resources of his mighty intellect and his, let's be fair, disastrously uneven temperament to protect him, and seeing what he's got to punch back with."

In the theatre, one-person stage plays aren't so unusual – from Samuel Beckett's *Krapp's Last Tape*, to Willy Russell's *Shirley Valentine* – but single-handers on TV are rare. *Hancock's Half Hour* aired one in 1961, *The Bedsitter* episode, which featured no other actors but Tony Hancock. In 1993, *One Foot in the Grave* episode *The Trial* had Richard Wilson's Victor Meldrew spend a day at home alone while on call for jury service. ►

> "It's nice to showcase Peter Capaldi and say, 'Look! Look what he can do!' There are loads of actors in TV who couldn't come close to this."
>
> **STEVEN MOFFAT** WRITER

The Doctor finds himself completely alone in *Heaven Sent*.

> **"It was a lot of fun! The line-learning wasn't too bad. You need a really skilled director – and Rachel is."**
>
> **PETER CAPALDI, DOCTOR WHO**

◄ In 2008, *EastEnders* became the first soap opera to attempt a single-hander, an episode titled *Pretty Baby...*, starring only June Brown as a grief-stricken Dot Cotton. "So it's not completely unprecedented," says Steven, "but it's unusual. We've done an awful lot of *Doctor Who* – I've written an awful lot of it myself – but I'm always asking, 'Is there something new we can do with it?' The answer always seems to be yes. But you have to keep looking for it." A pause. "Or maybe I just went mad?"

The thing is, we can believe that. The episode reads like a fevered, but beautifully-woven stream of consciousness. Did writing it really send Steven mad?

"I might have been mad to *attempt* it," he retorts. "I'll wait and see what people think."

How long did it take to write?

"The usual amount of time: too much from everybody else's perspective, and not enough from mine. But yeah, it was tough. I was very, very glad to get back to writing something in which other people turn up."

Episodes like *Heaven Sent* would be impossible without a lead actor of Peter Capaldi's calibre. His performance this series – at the time of reading, you're probably still reeling from his extraordinary "A whole bunch of new cruel people" speech in *The Zygon Inversion* – has been staggeringly good. "Consistently, the lead actor in *Doctor Who* has been amazing," says Steven. "In terms of the Doctors I've worked with, there isn't one who couldn't handle this episode, but there is something about Peter... he's hugely inventive, hugely in-the-moment, and that voice, it makes you think, 'If I had to listen to this for 45 minutes, that'd be all right.' The scene where he's recovering on the floor of the TARDIS – he imagines a TARDIS in his head, and he starts to explain what's really going on – that was the very first thing he shot for this episode, and it's heartbreaking.

"It's nice to showcase Peter and say, 'Look! Look what he can do!' There are loads and loads of actors in telly who couldn't come close to this. There still remains, despite its vast success, prestige, all the awards and all that, a trace of snobbery about *Doctor Who*. But why? The lead performances in this show over the past ten years have been utterly impeccable. An amazing range of actors. Absolutely amazing. There's nothing these guys can't do."

In the TARDIS control room – which is illuminated orange like... well, like a Christmas satsuma – Peter Capaldi is searching for... something. His precious. First, **DWM** spots the thick, grey hair. Then the untamed eyebrows. Then the deep-red, quintessentially Doctorish, velvet coat. (Or is it purple? "The colour of death," according to the Doctor – which makes us nervous.) "Where's my guitar?" asks Peter. His precious guitar. "I only want to borrow it for –" He notices **DWM**, sat on the staircase. "Hello! Nice to see you. You alright?"

It's September 2015, and Peter is filming this year's bonkers Christmas Special – the 13th and final episode that he and the *Doctor Who* team have shot this year. "Well, here we are," he grins, "nearly finished."

How does it feel to reach the end of your second year as the Doctor?

"It's amazing," he declares. "26 episodes. It's been great. The scripts have been very strong. Although, I haven't seen very much of it. Little moments." *The Magician's Apprentice* airs this coming Saturday. "Davros! He's wonderful, Julian [Bleach]. He was so committed to it. He did all of that stuff in about a week, in Davros' lab, and he never wavered in his commitment. He got a huge round of applause on his last day. With all due respect, the monster parts, although beautifully written, are often quite pantomime, but it was a very rich performance. He was sat in that chair, with all that make-up on. To make it work and sing through that... It's a really hard part as well because it's sort of... you know, it's Davros. He's an evil genius. How can one play an evil genius? It's demanding. It's about the Doctor and Davros, and there's some huge stuff going on. You know, it's not *EastEnders*. Everything's happening. It's good. Some of the stories this season are very unusual."

Tomorrow, Peter takes a day off from shooting the Christmas Special to record his final scenes for *Hell Bent*, of which he asserts: "The whole episode's quite big – it's huge, actually – but also there's a sadness, a romance, and a tragedy to Episode 12," he says. "It's just so romantic. It's very effective. And I loved all the stuff on one *particular* set. I was very excited. It looks so modern – a Kubrick-y kind of vibe. It was very nice. We're in a very interesting place, because we're competing with bigger shows, frankly. Most American shows have four times the budget per episode that we have, but that's what we're up against. We're competing with *Game of Thrones* [HBO, 2011-present]... but we don't have that money to throw around. This is traditional for *Doctor Who*, but it goes to show what this amazing production team can achieve."

Having directed last year's two-part series finale, *Dark Water* and *Death in Heaven*, Rachel Talalay is back to helm both *Heaven Sent* and *Hell Bent*.

"That's the absolute validation," she says, "because there's always that slight fear of 'what if I'm a con? What if I just got lucky? What if they find me out?' – so I was relieved and delighted when the invitation came in, to come back. I had no idea how different it was going to be this time in terms of scripts. They couldn't be more different to last year, or to each other – a two-parter where each part is so completely different."

Rachel, like Peter, is mindful of *Doctor Who*'s production exigencies. *Heaven Sent*, she says, was supposed to be this series' money-saving episode. One man, in one location.

"Except, the location is a rotating mechanical castle," she points out, "and it was full of visual effects, so –"

That went out the window?

"Yeah, kind of. I want to give credit to Peter Bennett, who is the most hands-on, helpful producer in terms of that day-to-day, we-*will*-figure-out-how-to-do-this attitude, and Stuart Biddlecombe, the cinematographer, who is so clever and innovative. *Doctor Who* invites innovation. Steven's instructions for Episode 11

The Sisterhood of Karn, led by High Priestess Ohila (Clare Higgins), make their presence felt...

were: make it visual, make it scary, and make it beautiful. Which was a dream."

Was the showrunner confident that Mr Capaldi would be as cock-a-hoop with the prospect of a single-hander? Peter could have taken one look at the sheer number of lines he had to learn and gone, "Hell no!"

"Well, he certainly could have," ponders Steven. "I remember I told Jenna about it before I told Peter. I said, 'Don't tell Peter, but Episode 11 is a complete solo.' You know, Peter's the kind of guy who responds with the same dour Scottish nod to whatever news he's given, from 'You've been made king' to 'There's an asteroid about to wipe out all life on Earth'. He has great emotional range as an actor, but, you know, he's Scottish; it's a sign of weakness to have a reaction. Actually, that's not true. His typical reaction is a nod, a faint look of anxiety, and then he bursts out laughing. He does that a lot. He gives me the random laughter, which tends to mean 'I'm Doctor Who! This is ridiculous!' When I told him that Davros was coming back, he just went, 'HA HA HA!' – which meant 'I'm Doctor Who, and I'm going to meet Davros! This is amazing!'"

"But imagine," says Rachel, "being there for every minute, of every single day, for an entire episode, with no-one else to play off of so there's no relief in the tension. I did wonder, how's Peter going to feel about this? I had to ask him: 'Are you okay with this?' He said, 'Are you kidding?! I'm an actor. This is the greatest gig in the world.'"

"I don't suppose there's an actor on Earth who, when told they're going to get all the close-ups for 45 minutes, is too upset," laughs Steven. "I think he had fun."

"Yeah, actually, it was an awful lot of fun," confirms Peter. "The line-learning wasn't too bad. There wasn't as much as you'd imagine, because there's quite a lot of voiceover, too. It was fascinating to watch Rachel, to see how skilled she is in understanding the rhythm of the episode. You need someone really skilled to be able to direct that, to make this episode work, and Rachel is. It's made very beautifully. Unlike episodes with other people, where I have dialogue, it was largely made up of sequences, rather than scenes, so I took on dramatic moments, compositions of moments, that had to work as a whole. It was quite unusual."

"Almost every line was its own shot," adds Rachel. "Sometimes clauses within lines were their own shot. We had to set up our own numbering system, for the entire script, to keep track. So much preparation. The script was so intricately plotted, you couldn't say, 'Oh, I can probably shove that bit under the rug.' And Peter is such a fearless actor. I'd like to say, as director, 'I gave him that intensity,' but really it's what *he* brought to the table."

"I hope it works," says Peter. "I haven't seen it, so I don't know, but I think it's very good. It's very clever. The final episode is good, too, and Episode 11 kind of sets up the finale..."

Steven describes Episode 12, *Hell Bent*, as being "very much like a Western."

"The first act is absolutely a Western," clarifies Rachel. "Steven had written it completely as a Western, so where else to look to than [legendary Western director] Sergio Leone – there are no greater visuals – and do my own version of that? The great thing is, it suited Peter's Doctor. It suited him to be the strong, silent type."

"Sometimes," says Peter, "these episodes are about grand, epic moments; sometimes they're about quiet, small moments. Rachel understands that. Douglas [Mackinnon, who directed *Listen*, *Time Heist*, and *Flatline* last year, and has returned to direct this year's Christmas Special] is the same. They love the show. Sometimes directors are a bit swept away by the demands. Sometimes it's overpowering for them. But not these guys."

At times, *Hell Bent* seems surprisingly intimate for a season finale. "Yes, it is, and that scared me," admits Rachel, "because really I just like blowing things up! But Peter can do anything. There's something about the lone man in the Western outfit, and with the guitar, that's so classic. The Ray-Bans, they add another level of cool. Peter just knew how to play it. He's a filmmaker himself, so you can say to him, 'We're going for this iconic, low-angle shot,' and his whole pose adds to that. He gets it. I love directing him."

Would Peter ever want to direct an episode of *Doctor Who*?

"No, no," he insists, "I don't have the skill or the experience." He's being modest. In 1995, Peter won an Oscar for Best Live-Action Short Film, for *Franz Kafka's It's a Wonderful Life*, which he wrote and directed. "I enjoy directing, and I probably will do more – but these guys, Rachel and Douglas, they're so professional, they're all up-to-the-minute, they know how everything on how *Doctor Who* works. Anyway, I want to be *in* it."

So he could be the first person to direct *and* star in an episode?

"Ha, that would be hard. I'd have to find... well, it takes two months to prep an episode, then a month-and-a-half to cut it. I don't have that time. No, I'm having too much fun *being* Doctor Who. I'd have to not be in it, and I couldn't bear that."

You might have noticed that this preview's cast list is incomplete – ssh, we're being mysterious – but we *can* tell you that *Hell Bent* marks the return of High Priestess Ohila (played by Clare Higgins) and the ever-so-slightly-sinister Sisterhood of Karn (who first appeared in 1976 serial *The Brain of Morbius*), still guarding the Flame of Eternal Life ("At the end of everything," Ohila tells the Doctor, "you must expect the company of immortals") and prophesying right, left and centre.

"She's not the Doctor's actual mum," says Steven, "but Ohila sort of has started to take on that role. She's so wonderful! Ohila is the one who scolds him, the one who gets him into the Time War [in the Eighth Doctor's swansong, 2013 mini-episode *The Night of the Doctor*], the one person who the Doctor tells the truth to in *The Magician's Apprentice*. She's taken on this big role in his life. And he's about to disappoint her..."

Immortality – or, as Me (née Ashildr) put it in *The Woman Who Lived*, "an infinite life and a ►

◄ normal-sized memory" – has been something of a preoccupation of this year's episodes. Of course, *Doctor Who* has toyed with immortality before. The Great Intelligence uploaded humans to the Wi-Fi ("like immortality, only fatal"), the Beast was trapped in his pit "for all eternity", 'Bad Wolf' Rose turned Captain Jack immortal, and the atemporal Eternals, who live in "the endless wastes of eternity", consider even Time Lords to be Ephemerals – although, 1983 serial *The Five Doctors* suggests that Rassilon, Gallifrey's founding father and the first Time Lord President, discovered the secret of immortality. And now, Maisie Williams' Ashildr (Steven, have we *really* seen the last of her?) is rocking the not-dead look, too.

"I wanted Ashildr to be the kind of immortal who's been bodged up by the Doctor," Steven explains, "as opposed to Jack Harkness, who's been sort of summoned by a god. Captain Jack becomes somebody who's sort of designed for it and is brilliant, but the idea of somebody being immortal but still human is –"

You mean, like a Hybrid?

He isn't telling. "It's a huge contrast," he continues, "to have somebody who has the wisdom you can only acquire by staying put and seeing what happens."

"Maisie has been fantastic," adds Peter. "When you see her in the Viking one – when Ashildr was a little girl – she's so innocent, and how she switches when the Doctor meets her later... it fascinates him. He's so dependent on, as a Time Lord, being the only one who knows what that's like, to live every day, again and again..."

"We start Ashildr as a naïve little girl," picks up Steven, "then turn her into a swashbuckling villain, then into a really quite dangerous adversary, and the wisest woman in the universe, and somebody who's able to tell off the Doctor... There's a radio play that Rob Shearman [who scripted 2005 episode *Dalek*] wrote once, about a couple who were happily married, and then they die and go to Heaven... and immediately want a divorce, because they didn't realise it would be *for eternity*." This is Shearman's 2004 BBC Radio 4 play *Forever Mine*. "That's brilliant. Imagine having to live that long and just... stay there. That's the opposite of the Doctor, isn't it? The Doctor, if he likes a day, he goes and lives it again, tries to keep summer going forever, runs away, refuses to stay for the aftermath of anything."

In the past, *Doctor Who* has tended to portray immortality as undesirable except to the corrupt and evil – from Joshua and Abigail Naismith and their Vinvocci 'Immortality Gate', to the Family of Blood, Professor Lazarus, Mawdryn ("It is eternal agony! That is why we long for death") and his undead adherents, Queen Xanxia of Zanak (who had "calculated every detail. I shall live forever." The Doctor: "Bafflegab, my dear!"), the Cybermen (obviously), and that awkward moment when Time Lord President Borusa badgers his predecessor Rassilon for "perpetual bodily regeneration", but ends up a sarcophagus. Yup, immortality sucks, and probably always will. Best heed Rassilon's advice: "You seek immortality? Be sure. Be *very* sure."

In real life, however, nothing lasts forever, and this year is Jenna Coleman's final outing as Clara Oswald. But the moment has been prepared for. "Yes, on *this* occasion," laughs Steven. "Originally, I thought she was leaving in *Death in Heaven*, and then in *Last Christmas* [2014's Christmas Special], which itself required a frantic rewrite to put her back in. This time, there was never any question: Jenna was coming back for one final series. She couldn't resist another go round. In a way, it wasn't a career thing. Emotionally, Jenna wasn't ready to let Clara go. From my point of view, I hadn't quite got to where I... I mean, I liked the other endings, but I never *loved* them. I knew what I wanted to do. I knew what I wanted Clara's fate to be."

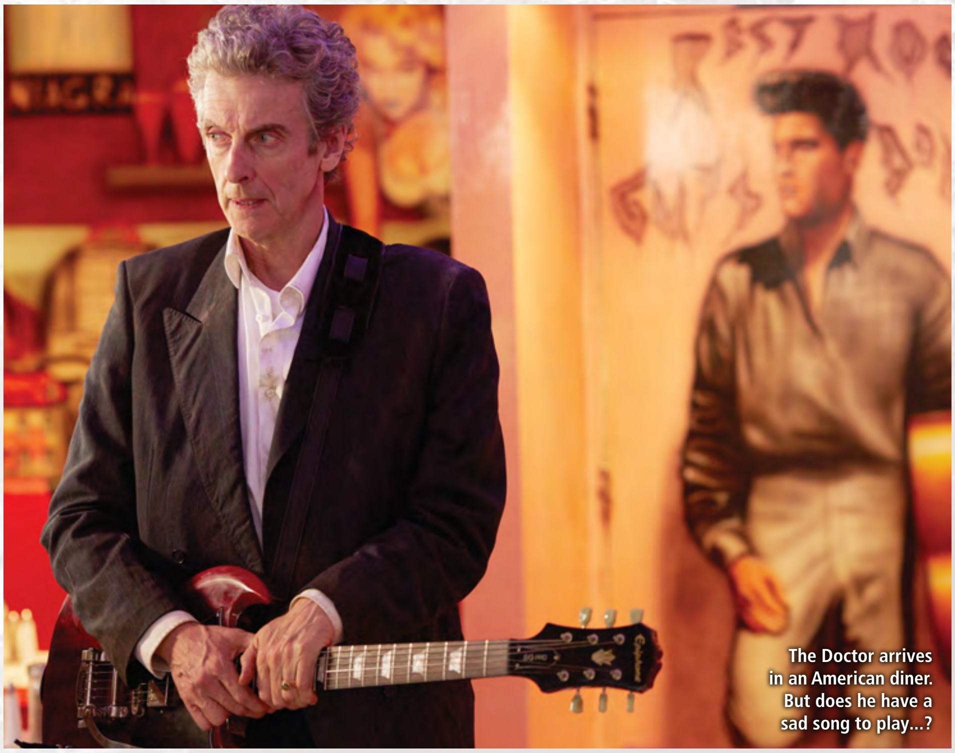
The Doctor and Ashildr take a stroll through Trap Street in *Face the Raven* – but will their paths cross again...?

"It'll be difficult for the Doctor, adjusting to life without Clara," opines Peter. "I hope it's going to be okay. I'm very close to my work, so it's difficult to see it objectively, but it feels confident, robust, and full of attack, this ending. Which is good."

"The genius of Steven," chips in Rachel, "is that he's layered in all these things from earlier in the series, which you never even thought were important. You have no clue what the series arc is, or how Clara leaves, until... well, until you do! It makes this finale so exciting – all these mysteries, numerous questions, some questions you hadn't even realised were questions! It's mind-blowing how well Steven has constructed this. At the end of this series, you'll want to go back and watch it all again. 'Now I see!'"

It is a truth universally acknowledged, that this series has seen Clara Oswald become more and more like the Doctor. She's unstoppable, unpredictable. "Clara is no longer the apprentice; she's sort of become the Doctor – she's made her way right to the top of the

> **"Steven has layered in all these things from earlier in the series which you never thought were important..."**
>
> **RACHEL TALALAY, DIRECTOR**


The Doctor arrives in an American diner. But does he have a sad song to play...?

hill – and this finale is the fallout from that," says Steven. "I couldn't imagine Clara going back to an ordinary life, could you? I could have imagined Amy sort of thinking, 'Well, that was brilliant fun, but now I'm going to live my other life, with Rory, and that's fine.' Even Rose, I can imagine it. I can imagine Clara living without the Doctor, but without all that adventure and excitement… I don't think she'd cope. She'd be obliged to become ordinary; towards the end, she's not even good at simulating that."

Ultimately, Clara is – as the First Doctor once described himself – a citizen of the universe. She's not of this Earth.

"I think she's lost a sense of home," agrees Steven. "It's become increasingly difficult to write her into a school environment. We barely do it this year. As soon as you do, you think, 'She's bored. She's just waiting for the sound of the TARDIS,' which wasn't the case last year. Like the Doctor, she's looking for the next place. The next adventure. 'I'm going to fill myself up with all of it. Home is a waste of time. I've only got so long to live.' That's what the Doctor does, too. It doesn't matter how nice or pleasant you make a particular place, the Doctor doesn't want to be there for very long. That's hardwired into him. As I said a couple of issues back, he's been desperate to return to Gallifrey, for all these years, but what do you think he'd do if he got there? He'd run away. We already know that he can't stand the place. Well, the Doctor and Clara have that in common now. Home is a concept that they don't really honour. 'I love home so long as I don't actually have to be there.' They're best friends, but they can't stop running."

Nor can the show stop evolving. The Whoniverse isn't in a state of crystalline stasis [*You're fired for saying 'Whoniverse' – Ed*], and Steven has never been shy of rewriting the show's mythology; revisiting elements from its past, and reshaping them in his own image. In both *Heaven Sent* and *Hell Bent*, he has an absolute ball.

"Temperamentally," he says, "I'm actually terribly conservative. With a small 'c'. I'm actually quite nervous of doing all the radical things that we've done. Professionally I'm radical, but it's something I have to put on in the morning and say, 'We can't just go and make it the way it was last year. We have to do something different with it.' We have to be as cavalier and as excitable as when they said, 'Hey, let's decide that he's a Time Lord.' Up until then, as I pointed out recently, it's not even clear that the Doctor isn't a human, then one day they announce that he's a Time Lord. They come up with a backstory that's more or less, but not completely, consistent with what William Hartnell said in the first episode. And then they deposit him on Earth, and make him part of UNIT.

"It's terrible if you don't do that," he persists. "If you aren't naughty and radical, then you're not honouring it properly. Equally, I'm right in the front line of the fans saying, 'You can't do that!' I mean, that's what I'm like. Having proposed, in desperation, the extra, hidden Doctor, with John Hurt turning up and all that [in 2013's *The Day of the Doctor*], everyone at the BBC was so happy. I was sitting there going, 'Oh Jesus, what have I done? The numbering doesn't work!', but Faith Penhale [Head of Drama at BBC Wales] was sitting there saying, 'What are you talking about? I don't even know what numbers they are. Who cares about numbering?' 'Well, *I* care about numbering!' So yes, temperamentally, I'm in the front row of the arse-clenched, diehards saying, 'You're not allowed to change anything!!' But professionally I've got to put some swagger on and say, 'We've got to surprise you with this story. Yeah, Davros can have eyes after all,' or 'The Master is now a woman,' or whatever."

DWM loves it when the mythos gets messy. Not even story numbering is sacrosanct. "Are these episodes one- or two-parters?" **DWM** readers cry. Steven says: "Again, as a fan wanting to stack everything in order and understand everything precisely in terms of how many episodes there are and how many stories, I'm in a state about that. I have to sit and tell myself which ones really count as two-parters – which is completely against the whole idea, which is to break up the idea that we actually *have* to say! *The Girl Who Died* and *The Woman Who Lived* were sort of a two-parter, and they were sort of not."

DWM is going with *not*…?

"Well, you don't need to have a definitive answer. Except when I'm being a fanboy; then I just go into a little meltdown and suck my thumb. I'm really, genuinely no better than anyone else. All the people who get the crossest at me are those most like me. Obviously, *The Magician's Apprentice* and *The Witch's Familiar* are the same story. You could make that one movie. And *The Zygon Invasion* and *The Zygon Inversion*. But *Heaven Sent* and *Hell Bent*… maybe *Face the Raven*, too… are they a mini serial? A story split in three, or two? In the end, it doesn't really matter."

And he's right. All that matters is, *Heaven Sent* and *Hell Bent* are two of *Doctor Who*'s finest episodes. We're not lying. They're pretty outré, instant classics, with – at their beating hearts – a wild, fulminating Doctor.

"You've got to remember who he is," says Steven. "He was the maverick soldier who protected Gallifrey for a while, then nearly blew it up, then saved it. While he might have softened the end of the Time War, he fought in it for a bloody long time – as a scary, scary man. He was a *terrifying* man. Given that the Doctor is something to which he aspires to be, given that he was the greatest soldier in the universe for a long, long while, when he was John Hurt… what if that perfect moral code that he's always held himself to is a cage for an extraordinary beast? What's he going to do then? Who's going to stop him? What's going to hold him back?

"He once said, 'Good men don't need rules. Today's not the day to find out why I have so many.' Well, this is him saying, 'Sod the rules.' I like him doing that, because that tells you who he is the rest of the time. The rest of the time he holds back. Not this time. Episode 11 pushes the Doctor to the brink of madness, and Episode 12 is what happens next. If the Doctor has lost his moral compass, if he's being selfish, if you really, really hacked him off, if you really got him angry and gave him nothing to fight for… what would you end up with? That's the 'hellbent' of the title. An angry, off-the-rails Doctor." So strap in.

Five minutes to Hell.

It's time to tell the truth. **DWM**

BBC

DOCTOR WHO

THE 2015 SERIES
EPISODE 11 & EPISODE 12

WRITTEN BY Steven Moffat
DIRECTED BY Rachel Talalay
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), and many more…

IN A NUTSHELL

Long before the Time War, the Time Lords knew it was coming. Like a storm on the wind. There were many prophecies and stories. Legends before the fact. One of them was about a creature called the Hybrid: half Dalek, half Time Lord. The ultimate warrior. But whose side would it be on? Would it bring peace, or destruction? Was it real, or a fantasy?

"I confess: I know the Hybrid is real," the Doctor proclaims. "I know where it is, and what it is. I confess: I am afraid."

QUOTE UNQUOTE

CLARA: "Is it a sad song?"
THE DOCTOR: "Nothing's sad till it's over. Then everything is."
CLARA: "What's it called?"
THE DOCTOR: "I think it's called Clara."

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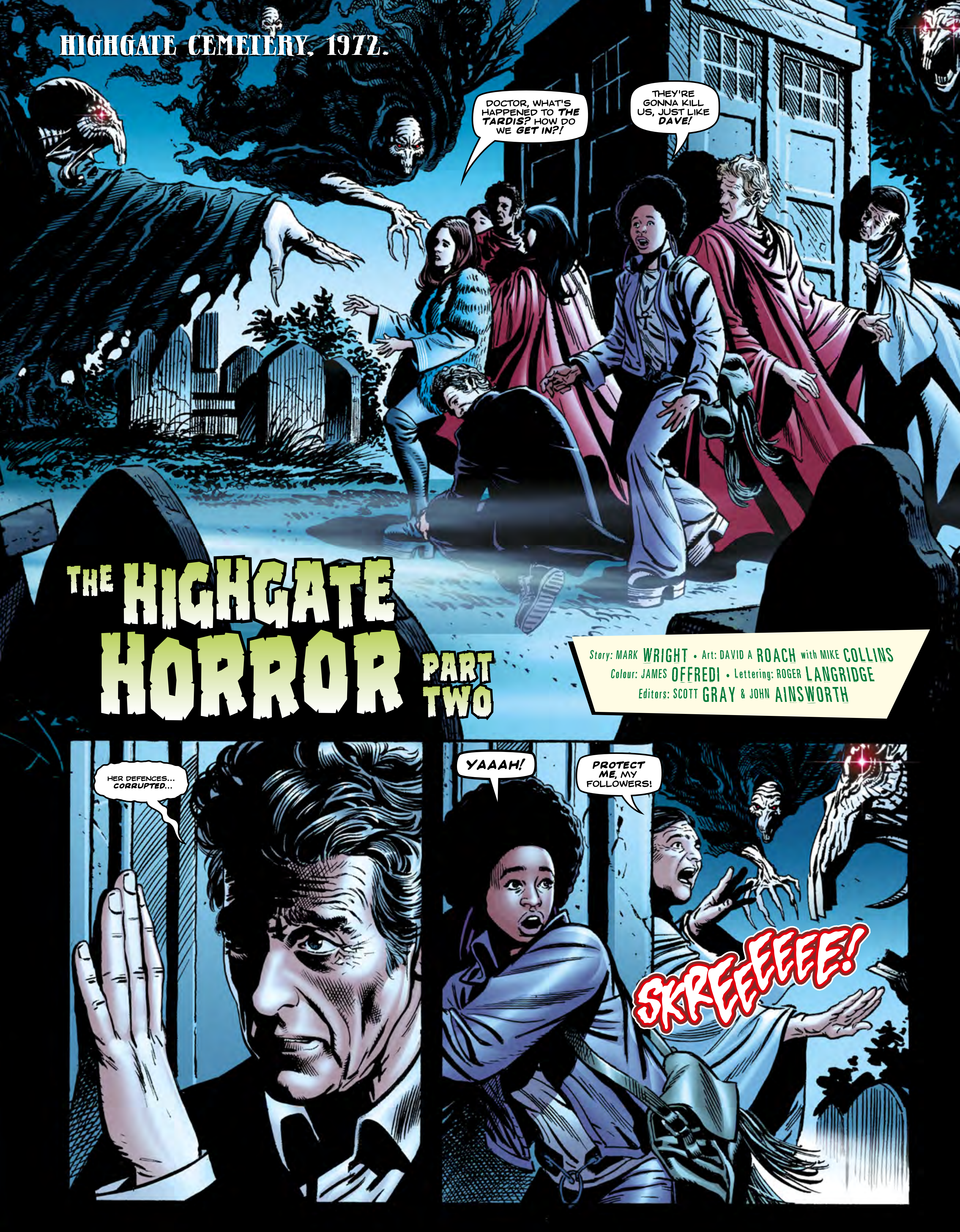
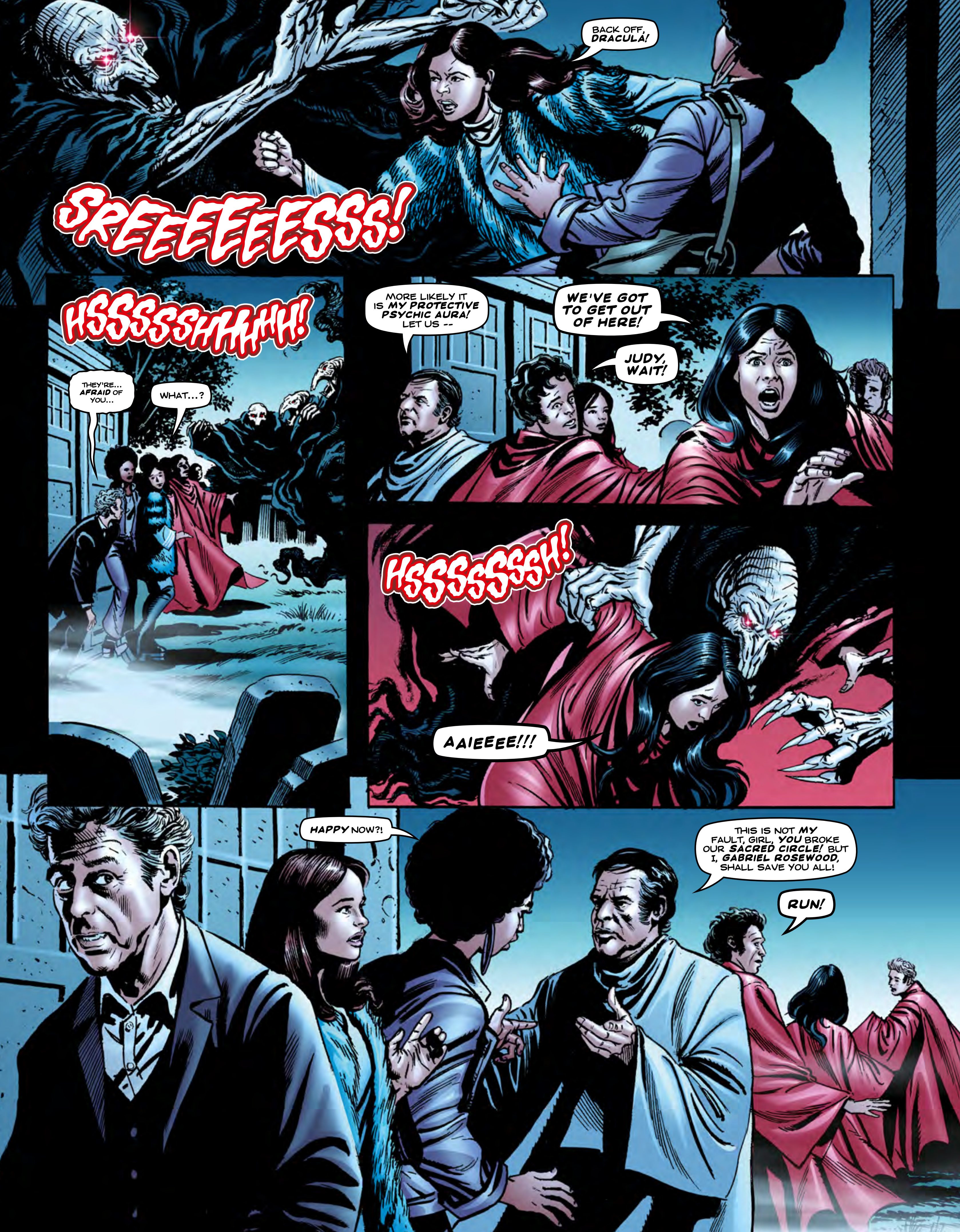

HIGHGATE CEMETERY, 1972.
DOCTOR, WHAT'S HAPPENED TO THE TARDIS? HOW DO WE GET IN?!
THEY'RE GONNA KILL US, JUST LIKE DAVE!
HER DEFENCES... CORRUPTED...
YAAAH!
PROTECT ME, MY FOLLOWERS!
SKREEEEEEE!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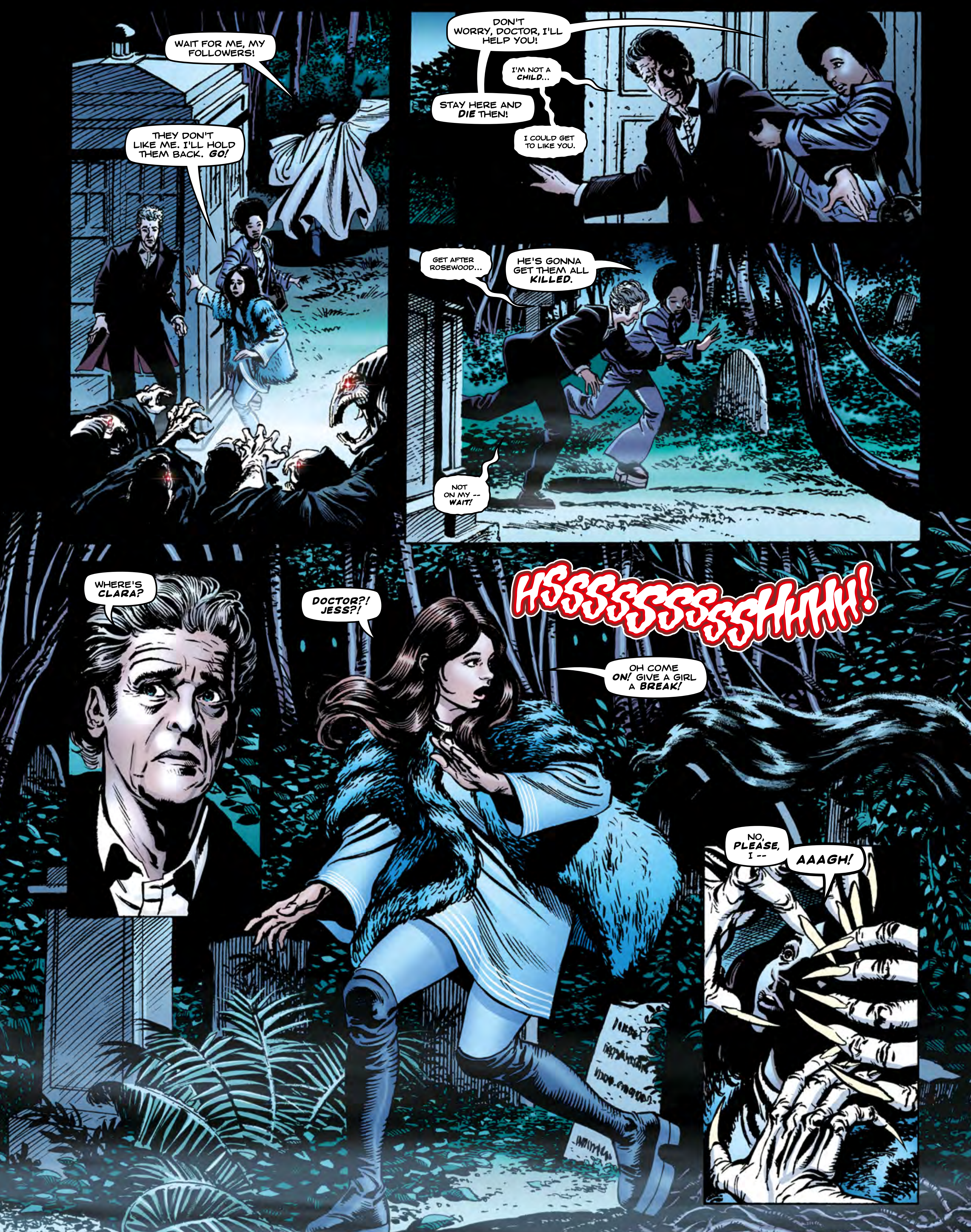
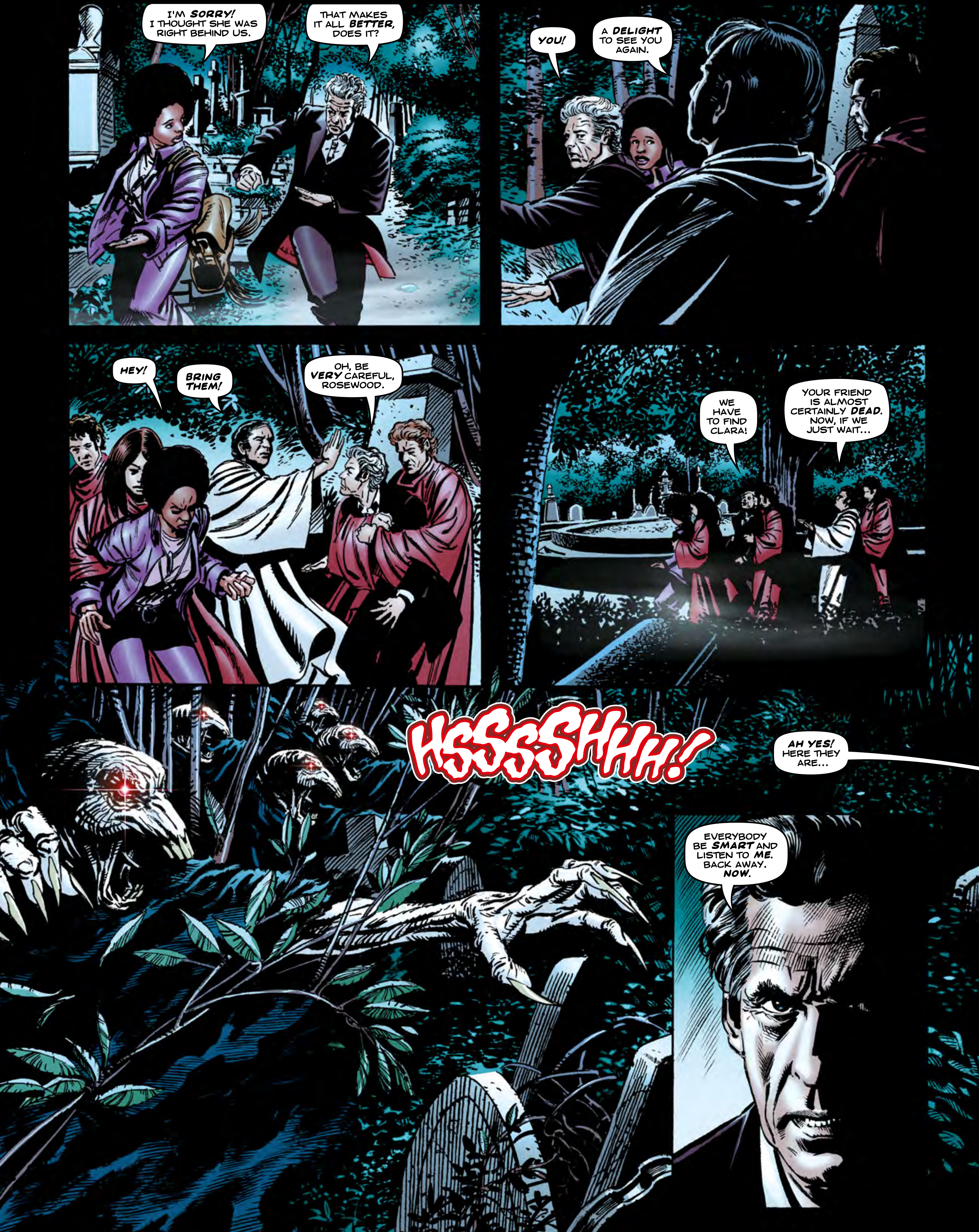
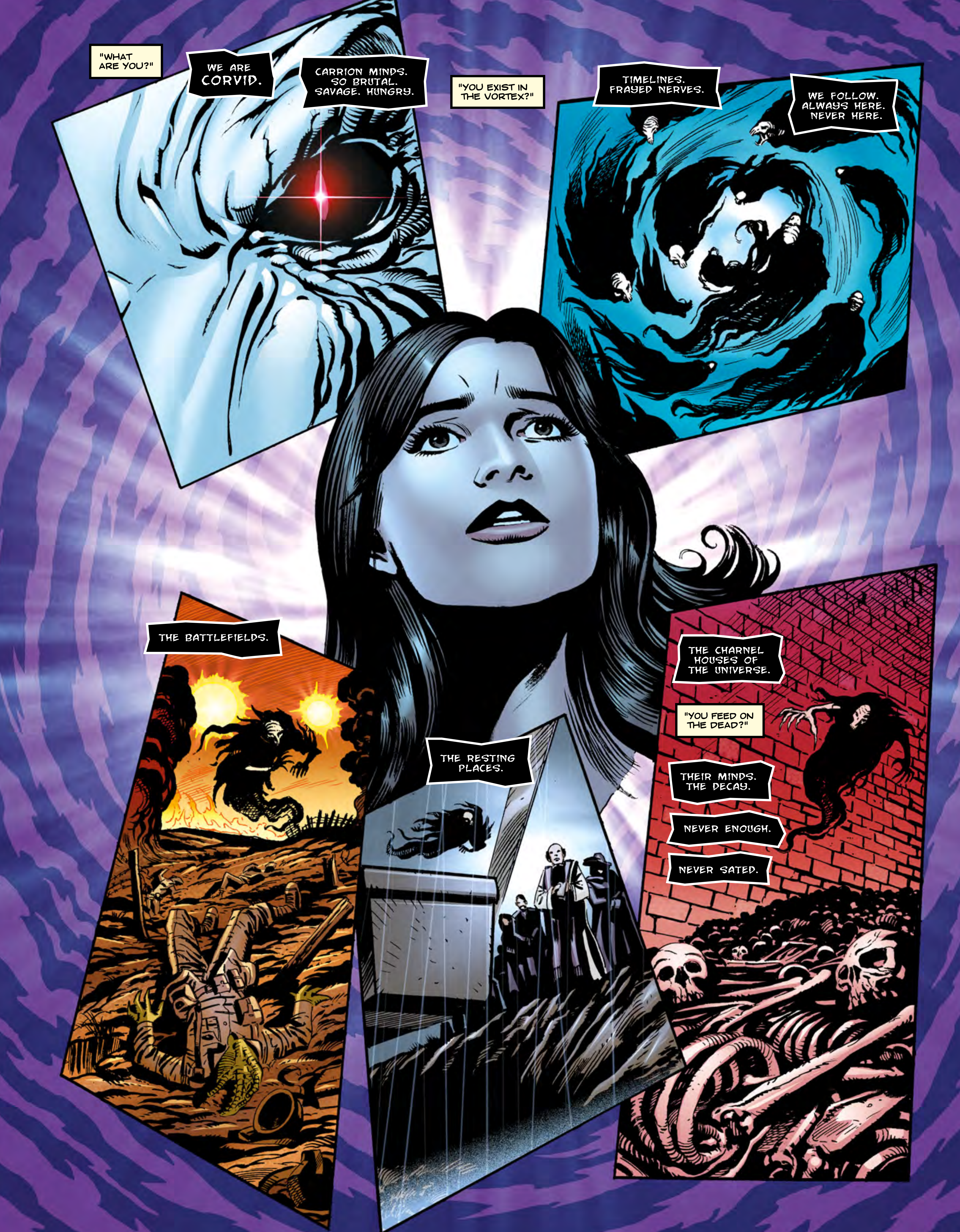
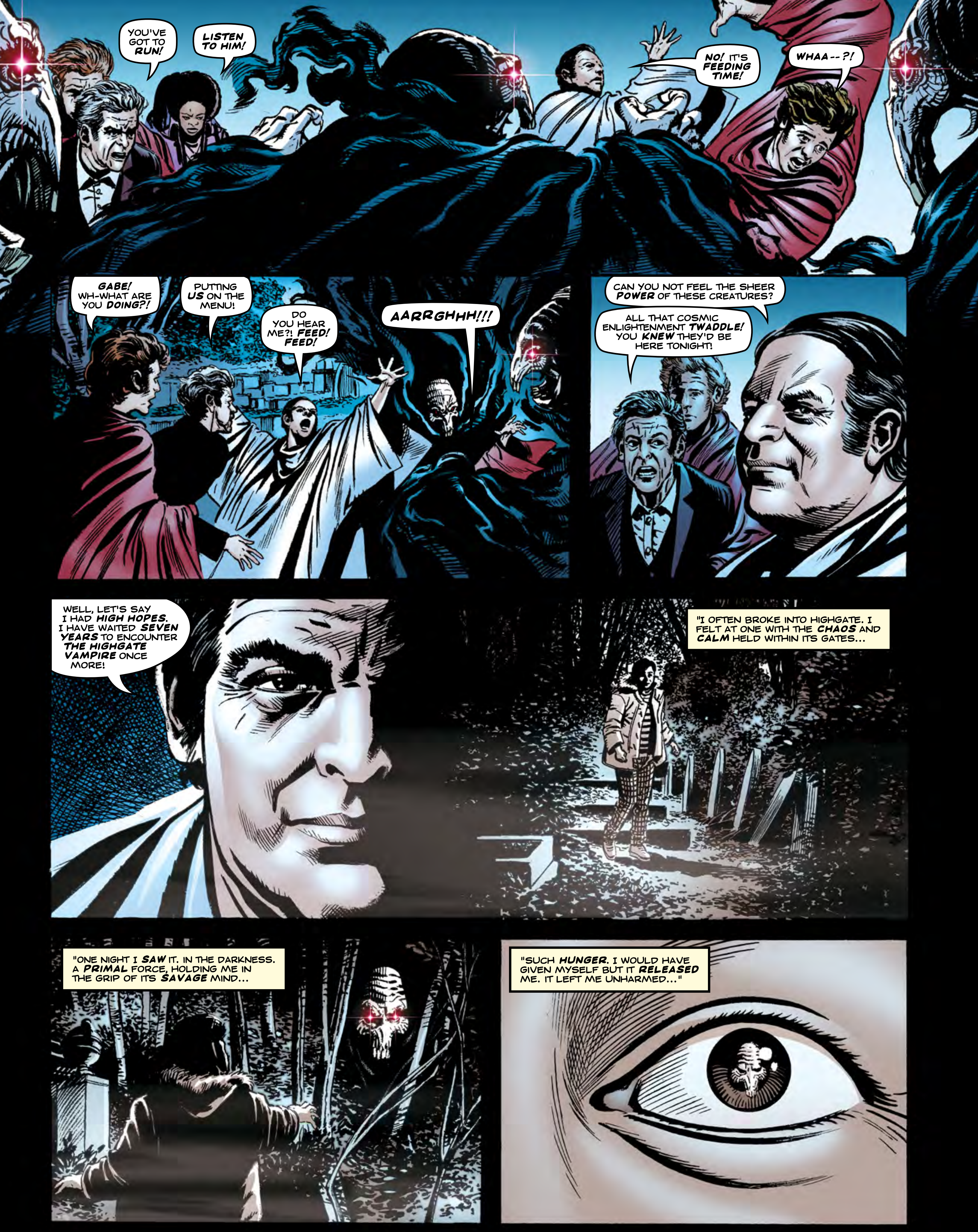
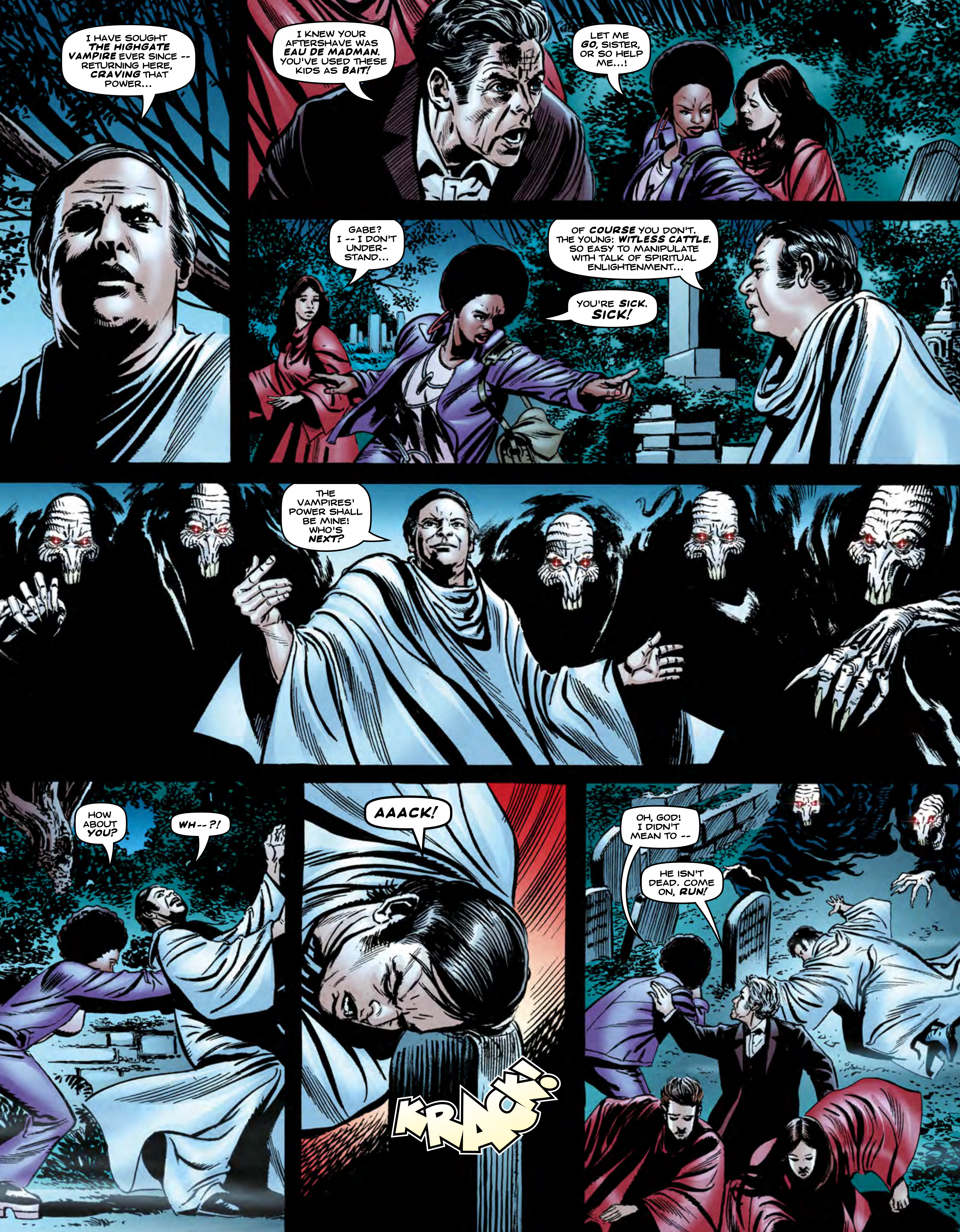
SREEEEEESSS!
HSSSSSHHHHH!
THEY'RE... AFRAID OF YOU...
WHAT...?
MORE LIKELY IT IS MY PROTECTIVE PSYCHIC AURA! LET US --
WE'VE GOT TO GET OUT OF HERE!
JUDY, WAIT!
HSSSSSSSH!
AAIEEEE!!!
HAPPY NOW?!
THIS IS NOT MY FAULT, GIRL, YOU BROKE OUR SACRED CIRCLE! BUT I, GABRIEL ROSEWOOD, SHALL SAVE YOU ALL!
RUN!

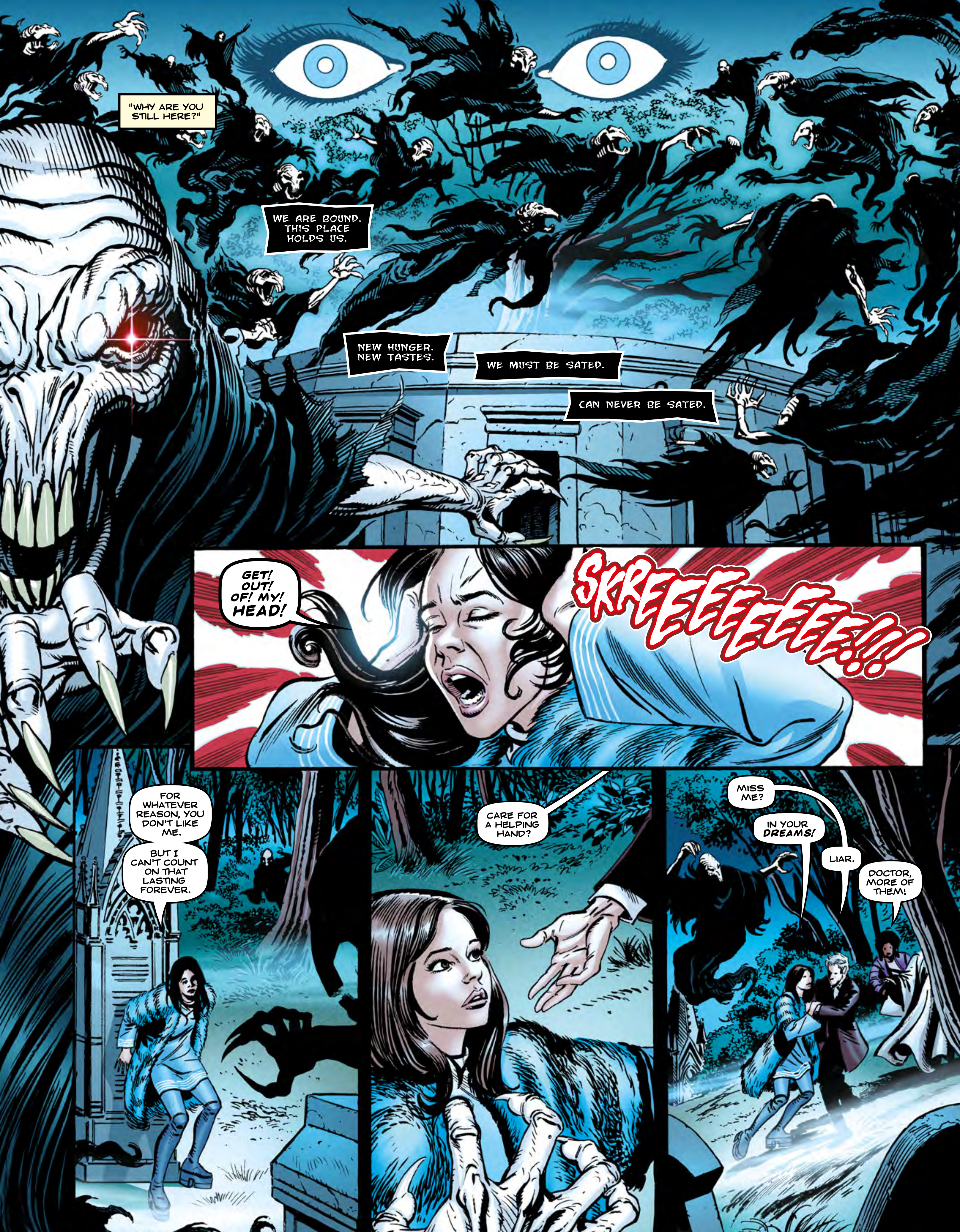

WAIT FOR ME, MY FOLLOWERS!
THEY DON'T LIKE ME. I'LL HOLD THEM BACK. GO!
DON'T WORRY, DOCTOR, I'LL HELP YOU!
STAY HERE AND DIE THEN!
I'M NOT A CHILD...
I COULD GET TO LIKE YOU.
GET AFTER ROSEWOOD...
HE'S GONNA GET THEM ALL KILLED.
NOT ON MY -- WAIT!
WHERE'S CLARA?
DOCTOR?! JESS?!
HSSSSSSSSSSHHHH!
OH COME ON! GIVE A GIRL A BREAK!
NO, PLEASE, I --
AAAGH!

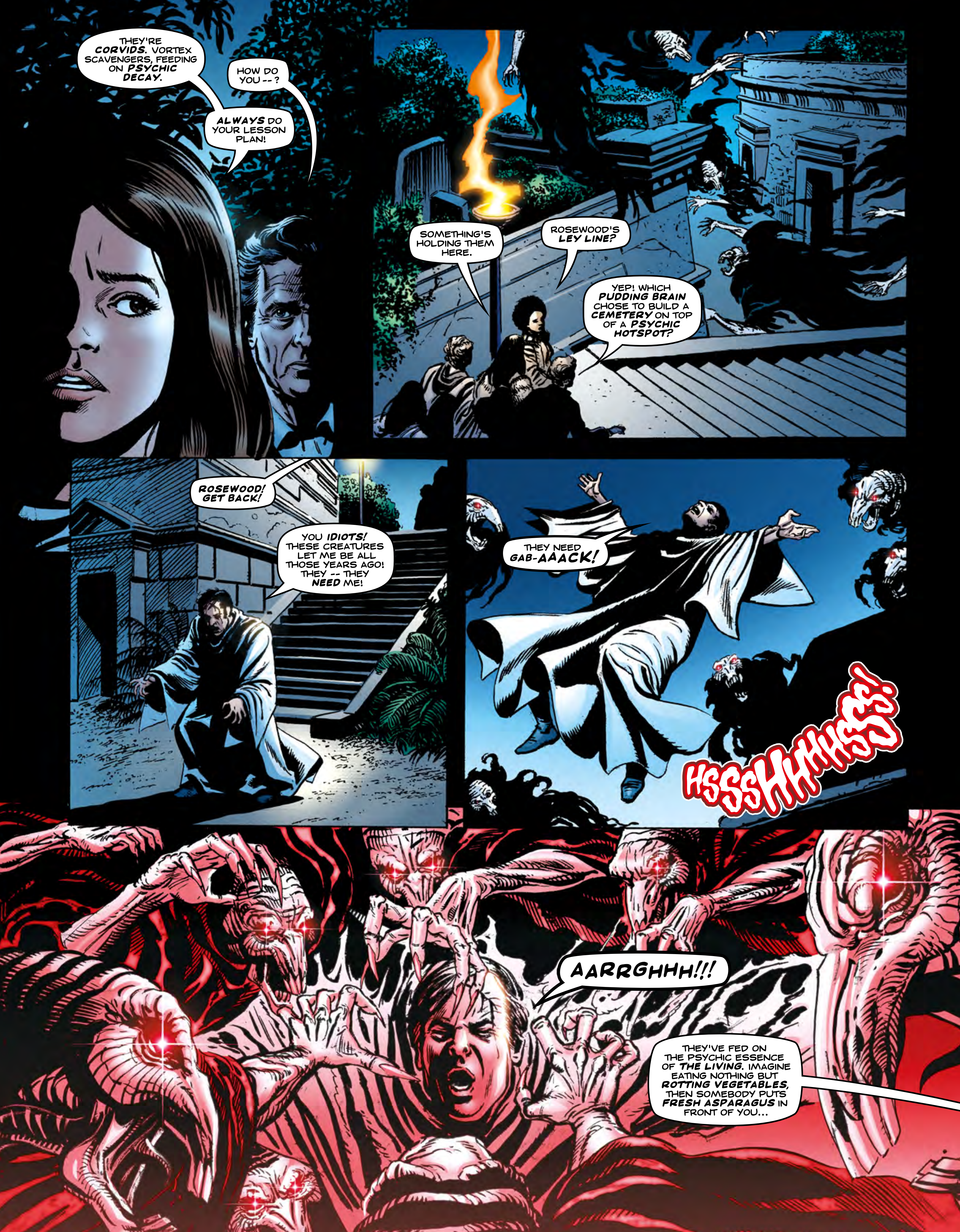

I'M SORRY! I THOUGHT SHE WAS RIGHT BEHIND US.
THAT MAKES IT ALL BETTER, DOES IT?
YOU!
A DELIGHT TO SEE YOU AGAIN.
HEY!
BRING THEM!
OH, BE VERY CAREFUL, ROSEWOOD.
WE HAVE TO FIND CLARA!
YOUR FRIEND IS ALMOST CERTAINLY DEAD. NOW, IF WE JUST WAIT...
HSSSSHHH!
AH YES! HERE THEY ARE...
EVERYBODY BE SMART AND LISTEN TO ME. BACK AWAY. NOW.

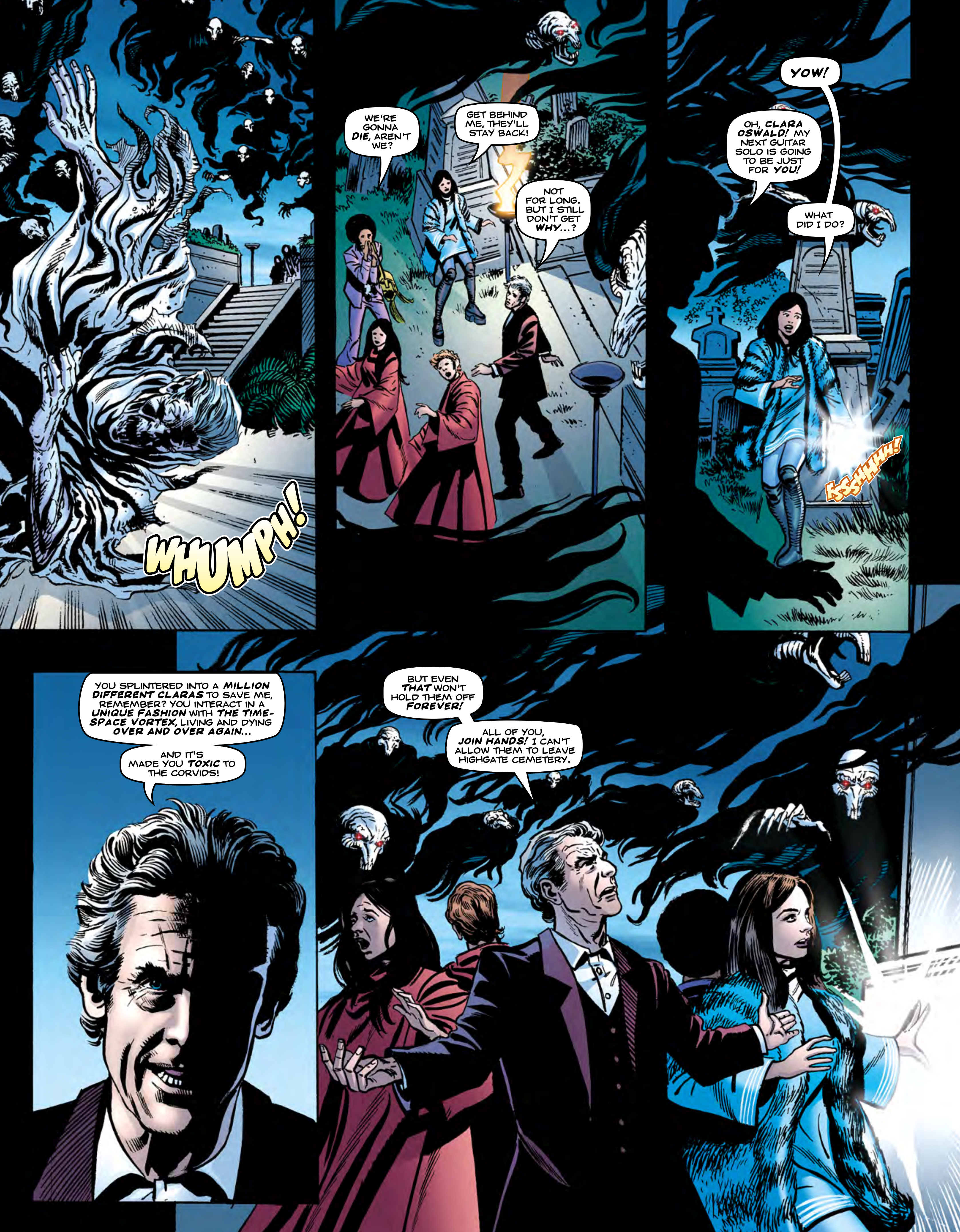

"WHAT ARE YOU?"
WE ARE CORVID.
CARRION MINDS. SO BRUTAL. SAVAGE. HUNGRY.
"YOU EXIST IN THE VORTEX?"
TIMELINES. FRAYED NERVES.
WE FOLLOW. ALWAYS HERE. NEVER HERE.
THE BATTLEFIELDS.
THE RESTING PLACES.
THE CHARNEL HOUSES OF THE UNIVERSE.
"YOU FEED ON THE DEAD?"
THEIR MINDS. THE DECAY.
NEVER ENOUGH.
NEVER SATED.

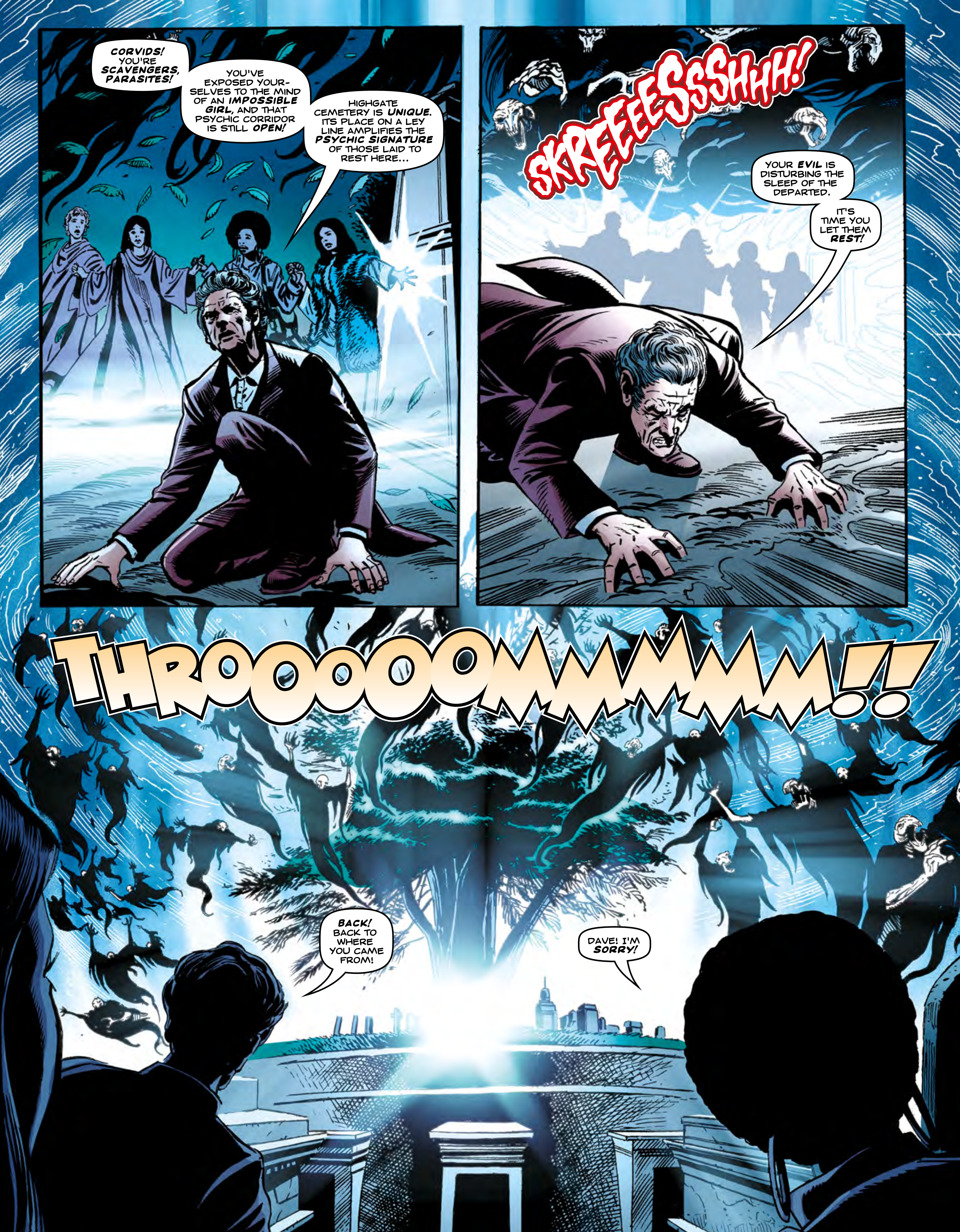

YOU'VE GOT TO **RUN!**
LISTEN TO HIM!
NO! IT'S ***FEEDING TIME!***
WHAA--?!
GABE! WH-WHAT ARE YOU ***DOING?!***
PUTTING ***US*** ON THE MENU!
DO YOU HEAR ME?! ***FEED! FEED!***
AARRGHHH!!!
CAN YOU NOT FEEL THE SHEER ***POWER*** OF THESE CREATURES?
ALL THAT COSMIC ENLIGHTENMENT ***TWADDLE!*** YOU ***KNEW*** THEY'D BE HERE TONIGHT!
WELL, LET'S SAY I HAD ***HIGH HOPES.*** I HAVE WAITED ***SEVEN YEARS*** TO ENCOUNTER ***THE HIGHGATE VAMPIRE*** ONCE MORE!
"I OFTEN BROKE INTO HIGHGATE. I FELT AT ONE WITH THE ***CHAOS*** AND ***CALM*** HELD WITHIN ITS GATES...
"ONE NIGHT I ***SAW*** IT. IN THE DARKNESS. A ***PRIMAL*** FORCE, HOLDING ME IN THE GRIP OF ITS ***SAVAGE*** MIND...
"SUCH ***HUNGER.*** I WOULD HAVE GIVEN MYSELF BUT IT ***RELEASED*** ME. IT LEFT ME UNHARMED..."

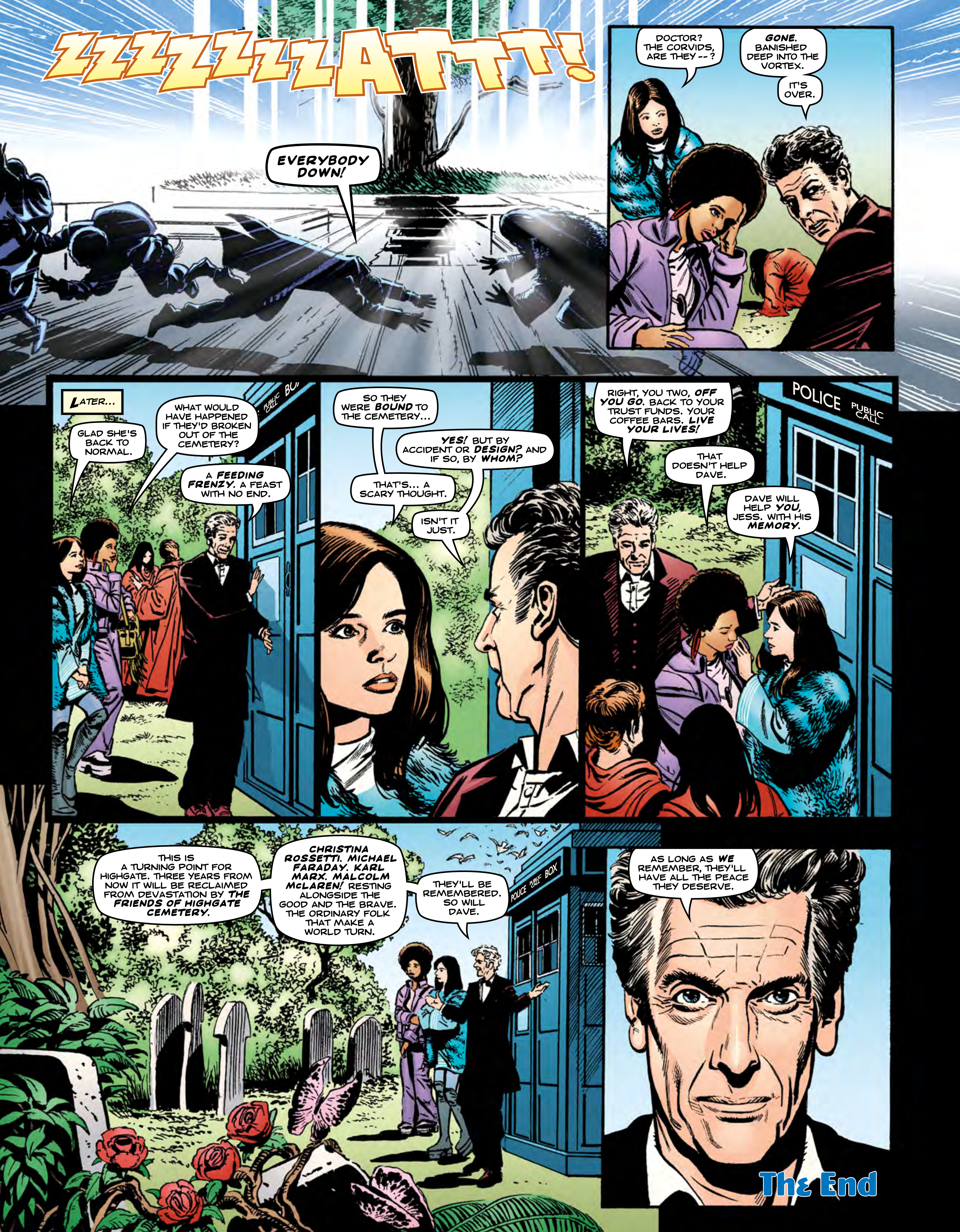

I HAVE SOUGHT THE HIGHGATE VAMPIRE EVER SINCE -- RETURNING HERE, CRAVING THAT POWER...
I KNEW YOUR AFTERSHAVE WAS EAU DE MADMAN. YOU'VE USED THESE KIDS AS BAIT!
LET ME GO, SISTER, OR SO HELP ME...!
GABE? I -- I DON'T UNDERSTAND...
OF COURSE YOU DON'T. THE YOUNG: WITLESS CATTLE. SO EASY TO MANIPULATE WITH TALK OF SPIRITUAL ENLIGHTENMENT...
YOU'RE SICK. SICK!
THE VAMPIRES' POWER SHALL BE MINE! WHO'S NEXT?
HOW ABOUT YOU?
WH--?!
AAACK!
KRACK!
OH, GOD! I DIDN'T MEAN TO --
HE ISN'T DEAD. COME ON, RUN!


"WHY ARE YOU STILL HERE?"
WE ARE BOUND. THIS PLACE HOLDS US.
NEW HUNGER. NEW TASTES.
WE MUST BE SATED.
CAN NEVER BE SATED.
GET! OUT! OF! MY! HEAD!
SKREEEEEEEE!!!
FOR WHATEVER REASON, YOU DON'T LIKE ME.
BUT I CAN'T COUNT ON THAT LASTING FOREVER.
CARE FOR A HELPING HAND?
MISS ME?
IN YOUR DREAMS!
LIAR.
DOCTOR, MORE OF THEM!


THEY'RE CORVIDS. VORTEX SCAVENGERS, FEEDING ON PSYCHIC DECAY.
HOW DO YOU -- ?
ALWAYS DO YOUR LESSON PLAN!
SOMETHING'S HOLDING THEM HERE.
ROSEWOOD'S LEY LINE?
YEP! WHICH PUDDING BRAIN CHOSE TO BUILD A CEMETERY ON TOP OF A PSYCHIC HOTSPOT?
ROSEWOOD! GET BACK!
YOU IDIOTS! THESE CREATURES LET ME BE ALL THOSE YEARS AGO! THEY -- THEY NEED ME!
THEY NEED GAB-AAACK!
HSSSHHHSSS!
AARRGHHH!!!
THEY'VE FED ON THE PSYCHIC ESSENCE OF THE LIVING. IMAGINE EATING NOTHING BUT ROTTING VEGETABLES, THEN SOMEBODY PUTS FRESH ASPARAGUS IN FRONT OF YOU...


WHUMPH!
WE'RE GONNA DIE, AREN'T WE?
GET BEHIND ME, THEY'LL STAY BACK!
NOT FOR LONG. BUT I STILL DON'T GET WHY...?
YOW!
OH, CLARA OSWALD! MY NEXT GUITAR SOLO IS GOING TO BE JUST FOR YOU!
WHAT DID I DO?
FSSHHHH!
YOU SPLINTERED INTO A MILLION DIFFERENT CLARAS TO SAVE ME, REMEMBER? YOU INTERACT IN A UNIQUE FASHION WITH THE TIME-SPACE VORTEX, LIVING AND DYING OVER AND OVER AGAIN...
AND IT'S MADE YOU TOXIC TO THE CORVIDS!
BUT EVEN THAT WON'T HOLD THEM OFF FOREVER!
ALL OF YOU, JOIN HANDS! I CAN'T ALLOW THEM TO LEAVE HIGHGATE CEMETERY.


CORVIDS! YOU'RE SCAVENGERS, PARASITES!
YOU'VE EXPOSED YOURSELVES TO THE MIND OF AN IMPOSSIBLE GIRL, AND THAT PSYCHIC CORRIDOR IS STILL OPEN!
HIGHGATE CEMETERY IS UNIQUE. ITS PLACE ON A LEY LINE AMPLIFIES THE PSYCHIC SIGNATURE OF THOSE LAID TO REST HERE...
SKREEEESSSHHH!
YOUR EVIL IS DISTURBING THE SLEEP OF THE DEPARTED.
IT'S TIME YOU LET THEM REST!
THROOOOOOMMMMMM!!
BACK! BACK TO WHERE YOU CAME FROM!
DAVE! I'M SORRY!


ZZZZZZZATTT!
EVERYBODY DOWN!
DOCTOR? THE CORVIDS, ARE THEY -- ?
GONE. BANISHED DEEP INTO THE VORTEX.
IT'S OVER.
LATER...
GLAD SHE'S BACK TO NORMAL.
WHAT WOULD HAVE HAPPENED IF THEY'D BROKEN OUT OF THE CEMETERY?
A FEEDING FRENZY. A FEAST WITH NO END.
PUBLIC CALL BOX
SO THEY WERE BOUND TO THE CEMETERY...
YES! BUT BY ACCIDENT OR DESIGN? AND IF SO, BY WHOM?
THAT'S... A SCARY THOUGHT.
ISN'T IT JUST.
RIGHT, YOU TWO, OFF YOU GO. BACK TO YOUR TRUST FUNDS. YOUR COFFEE BARS. LIVE YOUR LIVES!
THAT DOESN'T HELP DAVE.
DAVE WILL HELP YOU, JESS. WITH HIS MEMORY.
POLICE PUBLIC CALL
THIS IS A TURNING POINT FOR HIGHGATE. THREE YEARS FROM NOW IT WILL BE RECLAIMED FROM DEVASTATION BY THE FRIENDS OF HIGHGATE CEMETERY.
CHRISTINA ROSSETTI. MICHAEL FARADAY. KARL MARX. MALCOLM MCLAREN! RESTING ALONGSIDE THE GOOD AND THE BRAVE. THE ORDINARY FOLK THAT MAKE A WORLD TURN.
THEY'LL BE REMEMBERED. SO WILL DAVE.
POLICE PUBLIC CALL BOX
AS LONG AS WE REMEMBER, THEY'LL HAVE ALL THE PEACE THEY DESERVE.
The End

RELATIVE Dimensions

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time…

Girl, Resurrected

The sonic sunglasses, girls coming back to life, and, er, the fate of Dodo. *The Girl Who Died* had it all, apparently…

BY **JACQUELINE RAYNER**

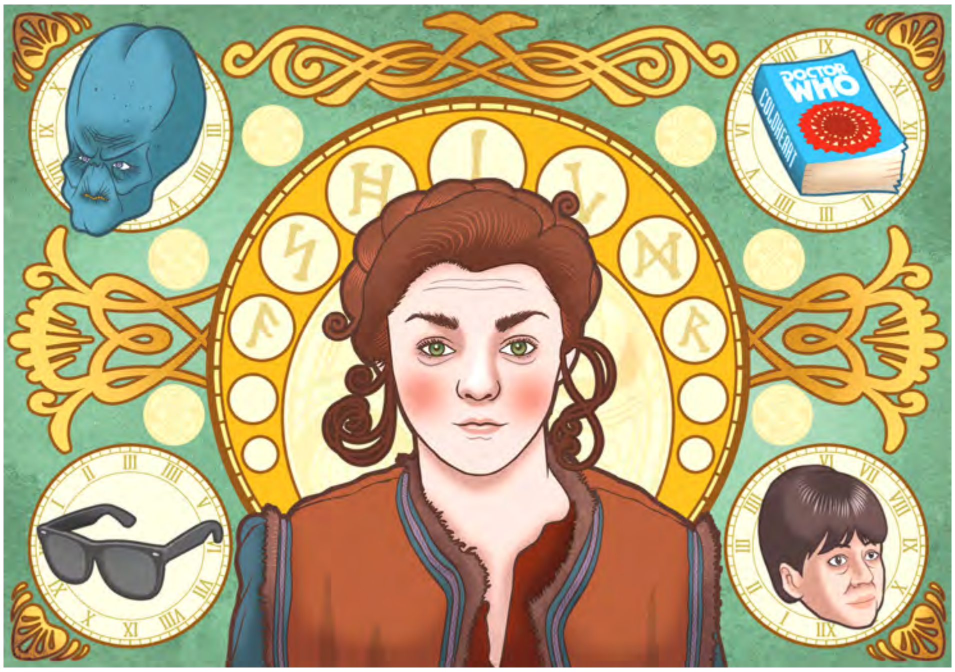


ILLUSTRATION: **JAMIE LENMAN**

‘I was not happy when the sonic sunglasses got broken last night, and I hope they come back.’

It's 9.20am on Sunday 18 October 2015 and my husband is laughing at me. I wouldn't say being laughed at by my husband is an entirely new experience, but it's not what you want on a Sunday morning. The thing is, I've spent a large portion of the last 12 hours 10 minutes (or at least the bits I was awake for) railing against an aspect of *The Girl Who Died*. I absolutely totally and utterly fundamentally disagree with the Doctor having the ability to bring people back to life whenever he feels like it. (I felt similarly about the Doctor suddenly being able to use regeneration energy on Davros too, actually.) And there was absolutely nothing I saw – not the Pompeii stuff, not the fact that the Doctor had essentially sent Ashildr to her death himself – that would justify his doing this now for the first time, when he'd let so many others go to their deaths. I rather liked husband's hypothesis that as this Doctor had been given a life he shouldn't have had, he was now passing that on to others, but basically I was *fuming*. It was Not Right!

I had the most lovely email from a friend recently saying how nice it must be to watch *Doctor Who* with the boys, and it absolutely is, but they do get very caught up in what's happening and react loudly. Or ask questions. Or re-enact what's currently happening. I know I definitely missed a line or two during the bit where Fan Twin was enthusiastically doing some sword-training right in front of the telly, and they'd been talking just before Ashildr's resurrection. It was possible I'd missed something there too.

Husband didn't think the Doctor had said anything important. But as I had to write this page for **DWM** this morning, I thought I'd better check before I spent my 900 words screaming about this betrayal. So I looked on iPlayer (you know, I still can't quite get over how you can check out last night's *Doctor Who* in a way that doesn't involve listening to a fuzzy C60 and trying to remember what was happening during the incidental music), and found that the circuit the Doctor uses to raise Ashildr from the dead came from the Mire helmets. So it was okay! He hadn't been able to do it before, and in the rush of emotions he went a bit far. And husband laughed at me. My all-consuming righteous anger that I'd been harbouring since last night had vanished in a flash, and he thought it was hilarious that a single line could do that.

"It's your script editor's brain," he said, in a way that I'm not entirely sure was a compliment. "Look, if any problem you have with something can be dismissed by the addition of a single line, just *imagine* the line." Which is fine and lovely – and something I pretty much agree with most of the time – but it is nice when the line's *actually* there. Er, like now. Except I was going to really go to town on the whole life/death thing in this column and now I can't.

So, what else do we have to talk about?

Well, there's the sonic sunglasses for a start. I think they're *brilliant*. So do both boys. Not just because Peter Capaldi looks rather super in shades, but the whole idea of them. The fact that children all over the country can now be the Doctor just by putting on a pair of sunglasses. Love it. I was not happy when they got broken last night, and I hope they come back. "But they are pretty crummy for strength," said Non-Fan Twin as they snapped in half. Which made me wonder where he'd come across the word 'crummy'. Is it in *Harry Potter*?

Then there was the Doctor speaking baby. Loved that too. An ability that would change the world. I like to think that my two were as eloquent as Lofty's baby back in the day. On the subject of Lofty, I've chosen to believe he was a distant ancestor of Rory's (surely you noticed the resemblance?), which would make the baby the Doctor's great-great-great-great-*etc* grandmother-in-law, which makes that element even sweeter.

Then there was the bit when the scene opened on the shot of a carved dragon eye, and I thought it looked just like the eye of the Monoid statue in *The Ark*. Seriously, I went, "Ooh!" Sadly, it wasn't the eye of the Monoid statue in *The Ark*, and if I iPlayer that bit, I'll probably find that it looks nothing like it. So I won't. Oh, and the Mire looked like the cover of the old BBC Books *Doctor Who* novel *Coldheart*, so that was distracting too.

Fan Twin has come up with the theory that Ashidlr eventually turns into Cassandra, as logically she would be the last human alive. So, if Cassandra is Ashildr, and the Face of Boe is Captain Jack… who is the Moxx of Balhoon? I've no idea, but let me just put this down here with no comment: could there be a reason why we never actually saw Dodo's farewell scene, hmm?

There was something else in this episode, though. Something personal. Ashildr as the child who didn't fit in with the girls or the boys. I wonder how many female fans from the olden days (when 'being a fan of *Doctor Who*' and 'being a girl' didn't seem to compute) took a deep breath at that point, and I wonder if it rang any bells for some of the children watching now too. But here's the thing: she didn't fit in, but *was loved anyway*.

Sometimes, the world of *Doctor Who* is a very nice place to be. **DWM**

IMMORTAL

THE 2015 TEAM! JAMIE MATHIESON

Poll-winning Jamie Mathieson returned to *Doctor Who* this year to write his third episode of the show. We asked him about the script for *The Girl Who Died*...

INTERVIEW BY **JASON ARNOPP**

"You're in the woods. You see a tree with a door in it."

It's the 1970s in a semi-detached Nuneaton home. A very young Jamie Mathieson is telling bedtime stories to his even younger brother Darren.

"You open the door," Jamie continues, "and go down into a secret place with robots in it."

Darren's face lights up. "And a dinosaur!"

"Yes," Jamie tells him. "It's your pet dinosaur and you can ride it."

Decades later, Jamie Mathieson sits in a Brighton café, having written three episodes of *Doctor Who*, four of *Being Human* and a feature film called *FAQ About Time Travel*, among various other credits. He's taken half a lifetime to realise that his drive to tell stories can be traced directly back to that Nuneaton bedroom.

"I'd get a real buzz from seeing the look of enjoyment and wonder on Darren's face when I made him the hero in those stories," he recalls. "And ever since, that's the buzz I've been trying to replicate. You say something to someone and watch them go, 'Ooh!' That's what you're after."

Jamie's first two *Doctor Who* stories, 2014's *Mummy on the Orient Express* and *Flatline*, made so many viewers go, 'Ooh!', that he won two **DWM** awards and was asked back for this year's series. He's the classic geek-made-good, having built on the firm foundations provided by a childhood of storytelling, playing ZX Spectrum games into the night and mainlining sci-fi shows on TV.

Over the course of our two-hour chat, we'll discover how stand-up comedy and working in a Royal Mail call-centre strengthened Jamie's writing skills; how each of his *Doctor Who* stories underwent various interesting reincarnations; and why he feels he owes his writing career to Simon Pegg.

As Jamie pours tea for himself and **DWM**, his third *Doctor Who* story, *The Girl Who Died*, co-written with Steven Moffat, has yet to hit BBC One.

"I do feel great about this episode," he says, "but *Flatline* and *Mummy* were so well received that I can't hope for that level again, ever! The episodes are different animals. And because this, in a way, is 'the rompy one', you don't tend to get the same fan-love levels as for the more serious stories. But we'll see!"

In last issue's preview of *The Girl Who Died*, Jamie teasingly mentioned his favourite joke, which was... drum roll please... "the Benny Hill theme! I was very happy with that. Very weirdly, I was in a taxi going to the Cardiff readthrough. This joke had already been in the script for months. I told the driver I was writing *Doctor Who* and he said, 'Tell you what: you should have them running around to the Benny Hill theme!' It was *so* weird. I just didn't say anything!"

Jamie admits that his first draft of *The Girl Who Died* was over-ambitious. He laughs at the memory.

"I don't know what the hell I was thinking! It had Valkyries on flying horses, a flying longboat which got attacked by an immense sea serpent and it ended with the Doctor crashing the longboat into Valhalla. As I was pitching this to Steven and Brian Minchin, I could see them looking at each other and it gradually dawned on me: 'Oh yeah, it's not a Jerry Bruckheimer film, is it?' I would have blown the series budget in one episode."

Television scriptwriting is no place for the precious and Jamie is patently anything but.

"One of the key things about writing *Doctor Who* – writing anything, really, but *Who* especially – is being able to come up with an idea, polish it to the absolute limit of your ability, champion it like crazy, then throw it away when they say no, and start again. You can't go, 'Oh, but that

WORDS

“At one point I had the Doctor take Ashildr to Karn! I even watched *The Brain of Morbius* to make sure I knew the deal on Karn.“

was brilliant, please let’s not throw it away.’ You have to just keep coming up with ideas until you drop dead. Realising that you’re an ideas machine is part of being a writer. You have to change things repeatedly, with a spring in your step. That’s the challenge.”

If you’re interested in how stories mutate on the road to production, Jamie’s very much your man. One of the things which make him instantly likeable is his candour over things he’s done well *and* the mistakes he’s made. While some writers might prefer to forget, he seems to retain a photographic memory of each draft. As he says himself, “When you’ve done seven drafts, as I did with *The Girl Who Died*, you’re left with all these parallel things that didn’t happen. All these versions of the script in your head, that now don’t exist.”

The Girl Who Died’s key guest character was obviously Ashildr, played by *Game of Thrones* star Maisie Williams. Aspects of the imaginative villager changed as the script developed, not least the nature of her climactic demise and resurrection.

“I was told we were going to have a female character who would recur,” says Jamie. “She was going to become immortal in my episode, so it then became a matter of figuring out the logistics of how that would happen. At one point, the Doctor took her to Karn! I even watched [the 1976 Fourth Doctor serial] *The Brain of Morbius* to make sure I knew the deal on Karn. In my scene, someone on Karn pointed out that the Doctor was bringing yet another damaged girl their way – the reason being that the Doctor had carried a blind Sarah Jane Smith to them. And then the Eighth Doctor had arrived with a dead girl [in 2013 mini-episode *The Night of the Doctor*]. But ultimately, Karn was too long-winded. A bit of technology from the Mire was the way to go.”

He notes that Ashildr, “was also originally a lot older. Her husband had been taken up to Valhalla by the aliens, which gave her an affinity with Clara. Which was fine... I mean, it brought the episode down a little! But then I realised I was taking pages and pages to discuss their grief over their fellas, when I could be having battle scenes. So when Maisie accepted the role, I got rid of the husband and ►

An uncertain future lies ahead for Ashildr...

her character became a fantasist, who pictured the Vikings coming home or dying. It's like when Frank Skinner joined the cast of *Mummy* – you adapt and write more jokes! I knew Frank's delivery and that he could do sardonic well, which coloured the palette for that character."

The nature of Ashildr's death was determined partly by the specifics of the climactic battle, which Jamie agrees nicely recalls the 1980s action series *The A-Team*, in the way that the Doctor has to cobble together a makeshift offensive.

"There was a lot of figuring out the mechanics of how to beat Odin and the Mire. The way I originally wrote the dragon, it was a clunky puppet that Ashildr and the villagers had helped build. There was no hallucinatory virtual reality element, so it was just about blowing the torches out, wheeling this puppet in, blowing the horn and the aliens running! But people rightly said, 'That's not going to play – no-one would believe that!' I think it was Steven who suggested we do VR. We also engineered Ashildr's character so that her fear could be utilised through the helmet. She was originally going to die via a stray blast. Everyone would be celebrating, then look around and go, 'Oh! She's been shot'."

Brilliantly, one of the few mainstays from Jamie's original outline were the eels. "Yes, they were the only vaguely feasible thing in that first Bruckheimer-style extravaganza! I just thought if you were going to do an *A-Team*-style thing with the Doctor in the village, eels would be a good source of electricity. The wire now comes from the spacesuit Clara is wearing, but originally I had the blacksmith making wire for the fishermen, which then came in handy.

"There was a lot more business," he continues, "with the Doctor spotting talents around the village, such as Lofty being able to throw hoops over the horns. The Doctor was having a meal at Lofty's house and spotted him throwing horseshoes across the room. But then we realised viewers weren't going to go, 'Where did Lofty suddenly get that skill from?', so you didn't need to see that. Another thread was the idea of the Doctor becoming part of the community. It just got lost in the shuffle to make room for everything else, but it ended with the Vikings giving him his own hut. The door was painted blue like the TARDIS, because Clara helped them with that. But you're always fighting that 45-minute time limit."

Some of Jamie's variations on 'Valhalla' were positively *Monty Python*-esque. "In one draft, I had a room containing the classic Valhalla feast table, where they all sit down, before the floor drops away and they all fall into whirring blades! And then I had the 'trash compactor' pushing them towards threshing blades! But even though we were never going to see any blood, there was a feeling that blades slicing people to pieces wasn't very *Doctor Who*! I can see why, but at the same time I'm going to try to push whirring blades into every script from now on."

In earlier drafts, he says, the story's overall tone was darker. "The Vikings knew they were doomed but were proud to die with a sword in their hand. And at one point it was *much* darker, in that the Doctor was almost helping them to die well. He was basically saying, 'I'm training you so you'll last more than five seconds, but you know you're all going to die'. A bit of me was clinging onto the version of the Twelfth Doctor we saw last season. So I was making it dark and quite tortured, like a nihilistic meditation on death! Almost assisted suicide, which in some ways was interesting, but I can see why they were steering me away from that. I was trying to avoid a rompy episode, but my instinct there was wrong."

The Doctor (Peter Capaldi) faces Odin (David Schofield).

"In one draft, I had a room where the floor drops away and they all fall into whirring blades!"

While Jamie wasn't totally devoted to *Doctor Who* as a kid, he says he was, "always aware of it in the background, and I was very aware of the Daleks. But I was also into the other sci-fi around at the time, like *Sapphire & Steel*, which was an eminently scarier programme than *Doctor Who*."

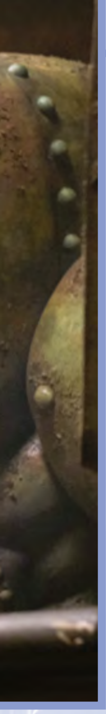
Your *Sapphire & Steel* influence particularly shows in *Flatline*, right?

"Yeah, because they had people being sucked into photographs by the No Face Man. One of the many things I loved about *Sapphire & Steel* is that they never fully explained the parameters of what they were doing. We were eavesdropping on their mission. Nowadays, they'd probably have to have a 'point of view' character to take to one side and explain what the hell they were doing."

Sapphire & Steel was basically like *Doctor Who* but with two Doctors, wasn't it?

"That's it: two Doctors with no exposition at all and just getting on with it! And occasionally

The Vikings attack the Mire!



having to put up with humans. So I was obsessed with that and *Blake's 7*. And the comic *2000AD* was a huge influence from when I was about nine, with its cynical punk aesthetic. I owe a massive debt to Alan Moore, as a lot of writers do. And for a lot of nerd kids in my generation, you see *Star Wars* and that's it. The die is cast! I did loads of drawings of Darth Vader back then."

The 1975 serial *Terror of the Zygons* may well have been Jamie's first point of contact with *Doctor Who*, and a scary one at that.

"I watched it again recently," he says. "It's that thing where something grows in your head into something monstrous, then you watch it again and it doesn't *quite* hold up. Bits are very interesting, though: that whole organic control panel the Zygons have, for instance. And later on, I vividly remember seeing Tom Baker regenerate into Peter Davison. But I was trying to be a bit too cool for school by that point."

Jamie's true calling manifested itself while he toiled over his BA honours degree in fine-art printmaking at Loughborough College of Art.

"My degree show was three-quarters printed slogans," he remembers. "I was having more fun thinking of the slogans than I was printing them, so I thought, 'I'm probably a writer'. But then I fell into the trap of trying to pay off my student loan with terrible day jobs. That became my life for years: agency work, bin man, postman and then Royal Mail customer services for five years, answering phones to people whose Giros had gone missing. But in the background, I was always trying to write."

Jamie's otherwise-testing customer services job instilled him with life skills and writing skills alike.

"I went from being an okay communicator, to somebody who could talk very well to anybody about anything. The other thing customer services taught me was concision. You'd have somebody ring up and they'd say, 'Well, I think it was a Tuesday. I'd just had me tea and I think the weather was on telly...' And you'd ask them to get to the element that concerns their mail. Your job was to trim everything down to what was wrong and who could help fix it. Those skills could then be applied to jokes: can you reduce this concept down to just a feedline and a punchline? What's the bare minimum of words you need to get this joke across?"

Jamie's ticket out of the day job turned out to be stand-up comedy [*see the box-out panel, right, for full details – Ed*], having been inspired by an apocryphal story about Woody Allen.

"I heard how he was trying to become a director and getting nowhere. He thought that if he showed people he could write by doing stand-up, he might get somewhere. I later found out, though, that by the time he was doing stand-up he was already writing for Bob Hope!"

While touring the UK's comedy clubs, Jamie had continued to write speculative ('spec') scripts for film and TV. One of those bagged him a meeting in 2004 with Julie Gardner at BBC Wales, who happened to be exec-producing the revival of a little show called *Doctor Who*.

"Julie said they had all the writers they needed for Season One. Of course, at that point, no-one knew the behemoth it would become! It was a very encouraging meeting and on the way out I spotted Christopher Eccleston, who hadn't been announced as Doctor Who yet. I thought about talking to him, but ultimately bottled it. Then literally two days later he was announced. He'd obviously either just come from meeting Julie, or was about to meet her."

One of Jamie's next spec scripts was the feature-length sci-fi comedy *FAQ About Time Travel*. When it looked certain that the film would enter production, Jamie wound down his stand-up work, finally delivering his last knock-knock gag in 2006.

"*FAQ* came from my vague idea about a time travel farce set in minimal locations," he says, "with the same three characters bumping into different versions of themselves – and more to the point, *avoiding* different versions of themselves. So instead of people saying, 'We can't go in there – the vicar's in there', they'd be saying, 'We can't go in there – *we're* in there!'"

This, patient reader, is where Jamie's debt to Simon Pegg comes in.

"Simon has no idea of the effect he had – and he may never know! But he read the *FAQ About Time Travel* script and said he wanted to come in and read for it. This was 2005 or 2006, so it was after *Shaun of the Dead*, and he was already damn hot. Ultimately he passed on *FAQ*, but it didn't matter, because the very fact he came in to read for it meant that we secured half our funding! And off the back of that, we secured the rest. So thank you, Simon Pegg, for kick-starting my writing career!"

Despite a strong cast in the likes of Anna Faris, Chris O'Dowd and *Shakespeare Code* star Dean Lennox Kelly, 2009's *FAQ About Time Travel* was destined for the kind of relative obscurity which can befall a film through no real fault of its own.

"Halfway through post-production," says Jamie, "the distributor went bust, so *FAQ* became an orphaned film which nobody wanted anything to do with. It was contractually set that we had to have a week in the cinema, but there was no publicity, so people saw it by accident if they saw it at all, and then it disappeared without trace. So you end up thinking, 'Well, I made a film but it doesn't feel like I did!'"

Nevertheless, this film credit elevated Jamie's standing in the industry and led to a meeting with *Being Human*'s creator Toby Whithouse, who would become a friend.

"I didn't get the *Being Human* gig," Jamie says, "because Toby only knew *FAQ* and didn't know I could do the dramatic side of things. But luckily I had another spec script, which he read between the first and second seasons. It didn't have a joke in it: a dark drama about people with powers. Another thing which factored into me getting the gig was the second series of *Being Human* being bumped up from six to eight episodes. So I'd love to say Toby saw genius there, but it's more likely he thought, 'Argh, who can we get in? We'll take a punt on this guy!'"

Jamie went on to write for each of *Being Human*'s four remaining series. He singles out his Series ►

FUNNY BUSINESS

Jamie Mathieson tells all about his previous career as a stand-up comic...

Stand-up comedy is extremely brave, right? Okay, so it's not fireman-brave, obviously, but it's still extremely brave.

"Well, the good thing is, you're rarely going to tell jokes you haven't heard work before," says Jamie. "The first time you tell a joke is terrifying, but when it gets a laugh you relax. You can get away with doing the same 20 minutes of jokes for years, bouncing around the country, which means the only time you sweat is when you're doing a new bit of material."

Did it become a full time job?

"I started when I was 26. I was 30 before I was earning enough money to do stand-up full time. I managed to pay the mortgage doing that and, all in all, I did it for six years."

How did you feel about the comedian's lifestyle?

"It was a pain in the arse going up and down the country, like a long-distance lorry driver without the lorry. You go from town to town, spending very little time in each, doing your set of material, *maybe* staying in a hotel. It's terrible for relationships. Luckily my wife was very understanding. She's an artist and we've been together 25 years."

Did writing and performing your own material help develop your fiction-writing skills?

"Oh yeah, because a lot of jokes work by hiding the truth from the listener. Or, rather, you'll allow the listener to misread it themselves. Here's a bad example: 'I've just flown in. Boy, my arms are tired.' Which is a terrible joke, but I allow you to create an image in your head, before the big reveal! Exactly the same skill-set is used in thriller writing, where you again allow the audience to believe something, by giving them just enough clues, just enough rope... only to reveal something else. So once I'd learned how to do jokes, I knew how to do thrillers."

How did you deal with hecklers?

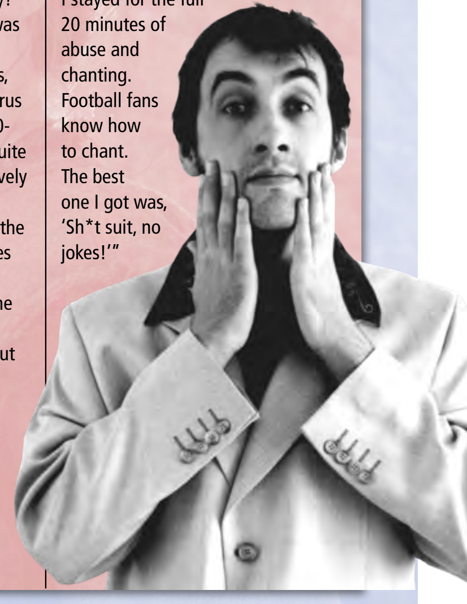
"If only me and a few others had heard them, I'd just ignore them. Sometimes engaging could be more disruptive than the original heckle. But if they were very loud or kept talking, there were a few classic stock responses I relied on, such as: 'Where did you learn to whisper, mate, a helicopter factory?' Another favourite, if the heckler was repetitive and I gauged that the audience was as annoyed as I was, was to lead the audience in a chorus of 'Shut the **** up!' Having 200-plus people shout that at you is quite a wake-up call. It was always a lovely sight to see the heckler's face fall when he realised he wasn't quite the hero he thought he was in the eyes of the room."

What was your favourite routine about?

"I had a very early routine about a poltergeist that I'm still fond of. The idea was that it was leaving us threatening messages but it only had the magnetic letters on our fridge to work with, which only had one set of the alphabet: 'We've had blood with only one O, dead missing a D. It's very sad. So we bought him a whole extra set of letters to work with. Cheered him right up. Now it's changed to GET BREAD and OUT OF MILK. We're thinking of starting him on the home finances."

Tell us about your worst ever stand-up experience...

"I did a football testimonial, where they interview a bunch of footballers and managers and what-have-you. And then it's like, 'And now here's the comedy!' which nobody in the room wanted. So a disinterested silence soon turned hostile. I wasn't a fan of football, so I didn't have any football material at all and it just went badly weird. But it was perversely enjoyable. I actually asked for a copy of the video. They were going to hate me, no matter what I did. Their hate had nothing to do with me, *per se*. The other thing was, if I didn't do my 20 minutes they might not pay me! So I stayed for the full 20 minutes of abuse and chanting. Football fans know how to chant. The best one I got was, 'Sh*t suit, no jokes!'"



The Doctor is trapped inside the TARDIS in Jamie's 2014 episode *Flatline*.

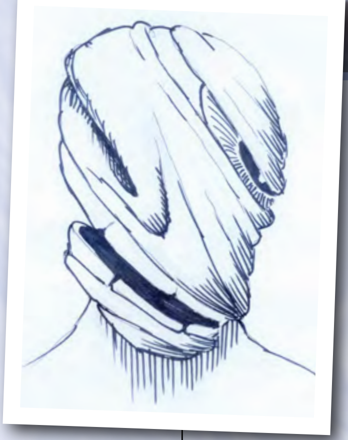
◄ Two episode *Educating Creature* as a favourite. It saw George (Russell Tovey) attempt to control his lycanthropy using tranquilisers and a cage, only for his wolf-rage to seep out between full moons.

"That had the strongest idea, because it came from me looking at being a werewolf in a real-life way. I always think that's a good approach to science-fiction ideas. Toby really liked the tranquilisers idea, and added the element of George sleeping in the cage."

In 2010, Jamie had a meeting with Steven Moffat, who was by then showrunning *Doctor Who*. This meeting didn't go particularly well.

"No, it didn't," says Jamie, chuckling, "to the point that he's totally forgotten it ever happened! I saw him doing some piece to camera, where he said I nailed my first pitch meeting. No I didn't, Steven! I foolishly assumed that, with my glowing talents, when I got in a room with Steven Moffat, of *course* I was gonna get the gig with *Doctor Who*! And then, as the meeting goes on, and each episode-idea gets shot down, you suddenly realise you're being let down gently and you haven't got the job. You don't want to make it too desperate as you're scrabbling to come up with new ideas right there in the room! I remember pitching one idea and Steven said, 'What's the monster?' And I thought, 'Ah yes, that's kind of one of the prerequisites'."

Happily, Jamie would later be granted a second chance. As he recalls, this was because Steven's wife, *Sherlock* producer Sue Vertue, showed him another of Jamie's spec scripts. From here, we segue into established *Doctor Who* lore, with Jamie presenting his fateful pitch involving illustrations he'd drawn himself – including one of the Boneless.



"This time," he says, "it was belt and braces. Four pitches, with four well-developed monsters and four well-developed ideas."

Pretty soon after that, Jamie found himself working on *Flatline*, the story based on Steven's favourite pitch of the four.

"I structured it as five, six or seven visual set-pieces involving the monster," he says, "putting them in order of coolness. So the first was the 'forced perspective' one, where the guy's flattened against the wall. And then you leave it for however-many minutes before the next death."

Flatline went through more drastic changes than many episodes, mainly because it eventually became 2014's 'Doctor-lite' story. Remarkably, the whole 'shrunken TARDIS' concept only came about as a result of this proviso being made during a Cardiff meeting, when Jamie was already a few drafts in. Necessity really is the mother of invention...

"Right there and then in the meeting," relates Jamie, "I pitched that the TARDIS shrinks so small the Doctor can't get out. And Steven said, 'I'll go you one better – Clara carries it in her bag for the whole episode!' I was like, '*Thank you* Steven – I would've got there, I'm sure I would've got there!' And then we were just joking around about the gag of that and how much fun it was."

Since that meeting came shortly after Peter Capaldi had been cast, Steven also took the opportunity to set out his vision for the Twelfth Doctor.

"I found out how he'd be more alien and brusquer," says Jamie. "The phrase Steven used was, 'Clara is his Human Interface System'. The more he talked about the new Doctor, the more I was seeing Gregory House, played by Hugh Laurie [from US sitcom *House*]. So I kind of wrote my next draft with Capaldi as Gregory House!"

"I found out how Peter's Doctor would be more alien and brusque, so I wrote him like Gregory House!"

Flatline is a great example of a Doctor-lite story that doesn't feel Doctor-lite.

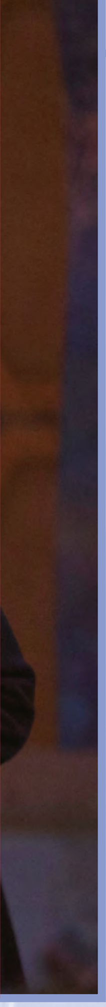
"Well, he's on screen a hell of a lot," says Jamie. "And even when he's not on screen, in your head he's not gone – he's obviously in Clara's bag! And of course *Mummy* would be Clara-lite. I was told that Clara had to be trapped for most of the episode. So I got the Doctor-lite and Clara-lite episodes in a row!"

The finished result showcased some of the show's most impressive CGI effects, particularly the arresting image of the Boneless shambling along train lines like electrified zombies.

"They went through a few iterations," Jamie says. "They would originally kill people by sliding over their actual bodies as a skin, snapping their necks, then driving them around with their faces all smeared! But I was told that was too much for *Doctor Who*. What I wanted too, was the idea that

An *Addams Family*-inspired moment.

Jamie's creepy creation – the Boneless!



the Boneless wouldn't have perfected walking. So rather than shambling, they'd be standing still, but rolling – almost like they were on a skateboard. The team went in a different direction, about which I'm obviously still bitter." He laughs self-deprecatingly. "I wanted my skateboarding Boneless! The other thing, in hindsight, is that it probably would've looked *ridiculous*."

Since *Doctor Who* so often presents villains which turn out to be misguided or misunderstood, it was nice that *Flatline* seemed to deliver properly evil aliens.

"Yeah! I like the whole thing of not being able to talk to them, and the language of numbers. We had a great comment on Reddit, which deserves a bigger audience: 'For all we know, Pi was a declaration of war in their language!' Such a lovely idea. By the way, for anyone who thought the Doctor naming the Boneless seemed to rather come out of nowhere: there was a running gag, cut for time, where someone suggests the aliens should be called 'Killer Graffiti', then someone else calls them 'Flat Death'! The Doctor's having none of it, and later on, when the TARDIS' life support's cutting out, he says, 'I've finally figured out a name for them – not that you're ever gonna hear it!'"

Flatline's most memorable moment was arguably the Doctor using his hand to drag his tiny TARDIS out of the path of an oncoming train. Jamie reveals this was a last-minute idea.

"It wasn't in any outline! It was almost like a nice surprise for everybody reading it. I got a lovely email from Steven after that draft, complimenting me and saying he'd punched the air while reading. That's a *nice* email to get from your boss."

Having done such a stand-up (no pun intended) job with *Flatline*, Jamie received a mysterious email from the *Doctor Who* team.

"It said they had something to offer me – would I be in tomorrow? And I was picturing them saying, 'Yeah, we've got these old *Doctor Who* pyjamas and a David Tennant mug knocking around the office and wondered if you wanted them?' But of course, they asked if I wanted to do another episode!"

Having been handed Steven's title *Mummy on the Orient Express*, which had been alluded to in 2010's *The Big Bang*, Jamie went away for a good think.

"I came back with a one-page pitch, which was more a tone document of the sort of things I was visualising. The only thing that ended up in the episode was the Mummy! But more in terms of how only the victim could see it."

With an ambitious flair which would be echoed by that 'Bruckheimer' version of *The Girl Who Died*, Jamie visualised the Orient Express as, "this massive steampunk thing, four storeys high with whole civilisations living in one end. The train stopped at the seven wonders of the universe, so passengers could get off and explore ruins. But structurally, as time went on, it just got simpler and simpler."

Interestingly, early script drafts saw *Doctor Who* spliced with the *Final Destination* movies.

"I had the Mummy killing people by manipulating probability, so that something really unlikely happened. For example, the chef that dies in the walk-in freezer: they examined his body and found that a micro-meteorite has pierced the hull. In a billion-to-one chance, the shields failed at that exact second, and it killed him like a bullet. So it then became about fighting the probability of your own death. But it's just too much of a cerebral idea. We already had enough going on, with only the victim being able to see it and the whole '66 seconds' thing."

With the Doctor out of action, Clara takes centre-stage in *Flatline*.

Recording the demise of PC Forrest (Jessica Hayles).

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

The TARDIS is cut down to size.

Ah yes, that wonderful 66 Second Countdown Of Doom. Why 66?

"It's a kind of throwback to the whole 70s *Omen* thing," he says, "with Damien having 666 on his head, *The Number of the Beast*, Iron Maiden, all that sort of thing. It's short enough to be tense. I wanted to make it a minute-and-a-half, but that's not got quite the same ring!"

Jamie credits Steven with introducing the episode's real-time countdowns.

"It was kind of faked 'movie time'," he says, "until we came out of the readthrough, which went very well. Steven said, 'We should do it real time. Every 66 seconds should be a real 66 seconds, and we should have a little clock in the corner of the screen to show we're not cheating!' And it was a lovely idea, but of course it meant I had to go and rewrite the whole thing. I would look at every death and literally sit there reciting the lines, to get the timing right. The Doctor's speech at the end suffered the most: his leap of logic to 'You were in a war' comes a little bit out of nowhere, because a couple of lines had to be cut. For instance: 'Those aren't preservation bandages, they're field dressings'."

So this was a prime example of Jamie drawing on that call-centre lesson of concision?

"Yeah: cut to the chase. *Mummy* obviously worked out well, but for the longest time it was like wrestling with this huge octopus of a story! I'd got lots of stuff about the origin planet where the Mummy came from. And in the car that Clara and Maisie were trapped in, there was a reveal that they weren't even on the train any more – they were in the top of a pyramid on this alien planet! But, really, it was wheel-spinning: it wasn't telling the story. I realised the deaths should be the jewels in this episode's crown. It should be death, tension, death, tension, death, with each death having a different flavour. So everything else got stripped out and it became pared-down."

This new approach even gave rise to a brand new villain.

"The original villain wasn't Gus – it was the owner of the train company, who was on board. Almost a Max Capricorn kind of thing. He was trying to harness the Mummy's power to save his life, but again, that takes time to explain. If you have Gus being mysterious instead, you've saved yourself three pages! People talk about Gus and how they want him to come back, but they don't realise Gus is really an exposition-saving device that saved me three pages. I don't know how to break it to people!" ►

We think you just did. So did you ever actually decide on Gus' motivation?

"I mean, in my own head, there's this organisation doing this sort of thing, all over the galaxy, trying to get their hands on rare tech and reverse-engineering it for profit. But that's just in my own head. Again, 45 minutes!"

He goes on to mention a recorded-but-cut scene which should please fans of the character Maisie.

"It comes at the end, after the whole chat between Clara and the Doctor on the beach. Maisie walks in carrying firewood and basically explains that, when the Doctor took away her pain and fear, he took it for good. And she's free. It's a lovely moment, almost as if he's done this psychological miracle with a click of his fingers. A real pity, but again: time. Because when you look at this scene callously, it doesn't further the plot."

Although *Mummy on the Orient Express* was Jamie's second script, it aired first. How did he feel in the days running up to broadcast?

"I read a preview-review on the net," he says, "which was a bit sniffy and dismissive. And I thought, 'Oh, that's the first of many – they're all gonna give me a kicking and it'll be awful.' Then I watched the episode, alone with my wife, and thought, 'That works! In fact, it really works!' Then it turned out that the first review was the only negative one, but I thought I might get a kicking for *Flatline*. Until I'd seen both episodes with music and everything, I didn't know if they were any good. I've been the same with *The Girl Who Died*: I watch a little bit, then run and hide until it airs."

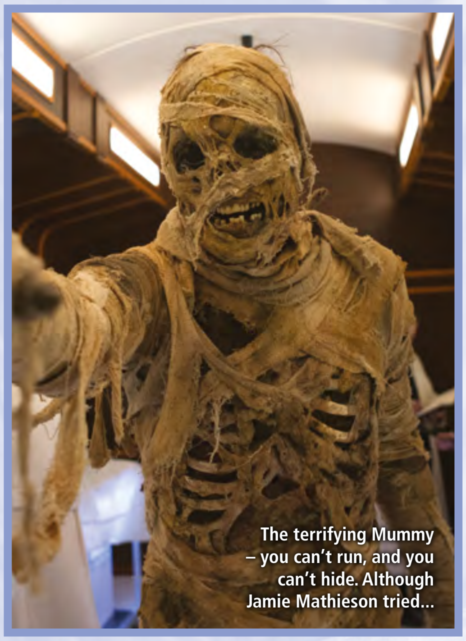
Despite all that running and hiding, Jamie displays an impressively measured attitude to reactions both good and bad, verging almost on mindfulness. Is that because the killing fields of stand-up left him all but immune to sticks and stones?

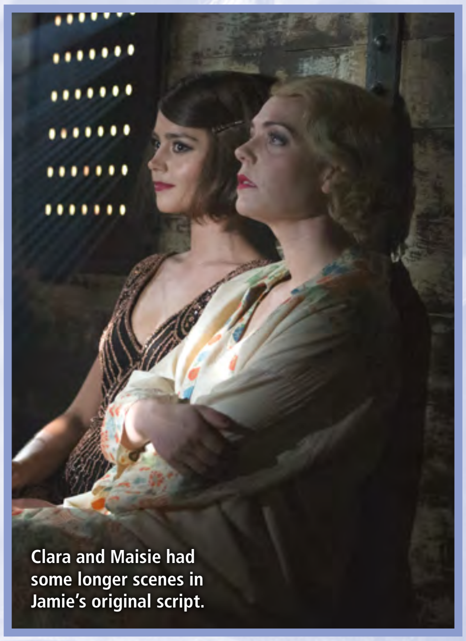
"Yeah. It's about being secure in who you are, outside of writing. I'm happy in myself as a person, irrespective of the career. I know I keep banging on about this, but being with my wife for 25 years is a real bed-rock. That's what it's about: sitting down and watching telly of an evening and making each other a cup of tea. That sounds so twee, but at the same time that is what life's about. It isn't about how many millions of people saw that episode I wrote. That's great, but it's an abstract thing."

Referring back to his stand-up days, he remembers, "meeting a lot of people who'd been effectively broken by that job in weird and wonderful ways. If some people had a bad gig it'd destroy them, while if they had a good one they'd be on top of the world. So basically, the reception to their sets were defining who they were and how they viewed themselves in relation to everyone else. But you have to be able to go onstage, get booed off, then shrug and go, 'I did my job.' Then the same place, the next night, you storm it and get a standing ovation, but you don't come offstage thinking you're a better person. You have to try to keep that even keel. So while the awards are very nice, I'm still trying to rely on my own barometer of what I think is good and bad in my own work. Because as soon as you start going, 'What do other people think? I'll try to please them,' you're doomed. You're also doomed if you go the other way, if you're George Lucas and you don't listen to anybody anymore. That's when you get *The Phantom Menace*."

He does, however, admit to having the odd gap in his neutral armour.

Peter Capaldi, Frank Skinner and David Bamber on the set of *Mummy on the Orient Express*.


The terrifying Mummy – you can't run, and you can't hide. Although Jamie Mathieson tried...


Clara and Maisie had some longer scenes in Jamie's original script.

"As soon as you start going, 'What do other people think? I'll try to please them,' you're doomed."

"Obviously, I'm saying all this as if I'm in some sort of bubble where nothing affects me, but after *Mummy* and *Flatline* were much better received than I thought, I did become like a budgerigar pecking a button that I knew would release a pellet of appreciation! I was hitting that refresh button on Twitter, going, 'Wow, what are they saying about me *now?*' So I've been there and I'm aware it's not a healthy thing. I know it's a trap."

Jamie has already submitted "a load of ideas for the next series. Hopefully the *Doctor Who* camp is still happy with me. Obviously when they read this interview that might change!" He laughs. "But it's been great so far."

Here's to Jamie Mathieson returning to open his big book of bedtime stories all over again. While waiting for a new *Doctor Who* commission, he has plenty to be getting on with, such as being head writer on *Métal Hurlant*, a forthcoming French TV drama based on the long-running comic anthology series.

"I never try to lose sight of is how amazing this whole job is," he says, as we leave the cafe. "For most of my life, thinking about science-fiction has almost been my default mental state. While shopping in a supermarket, I'd think, 'What would I do if aliens invaded right now?' And now I actually have a job where I can justify spending 20 minutes staring into space in the shower pondering the ins and outs of teleportation! And whatever my conclusions are, they may well end up in a script. My daydreams are genuinely paying the mortgage. Which is every young nerd's dream." DWM

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Stand and DELIVER!

THE 2015 TEAM! CATHERINE TREGENNA

Having scripted several episodes of spin-off show *Torchwood,* writer Catherine Tregenna has finally come aboard the good ship TARDIS...

INTERVIEW BY **JASON ARNOPP**

It's only natural for writers to feel nervous before watching their work on TV. Many feel their reputation's on the line. For Catherine Tregenna, though, the stakes ran even higher. Up until she viewed the first *Doctor Who* episode she'd ever written, she felt her home was very much at risk.

"My flat looks out over the *Doctor Who* Experience at BBC Wales," she explains. "So, had *The Woman Who Lived* not worked out, I would have had to move. Because every morning, my failure would've stared me in the face! And I like my flat."

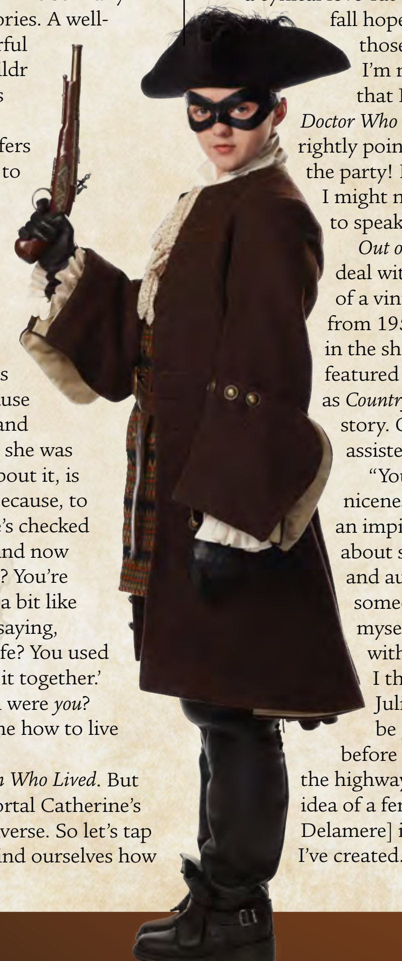
Catherine leans back and unleashes her trademark laugh – a tremendously unbridled and slightly wicked burst of enjoyment which fills this almost-empty Cardiff pub. How we wish we could attach her laugh to this feature as an audio clip. Then she laughs even harder when we put it to her, tongue-in-cheek, that she had *cruelly snubbed Doctor Who* before agreeing to write *The Woman Who Lived*.

See, in **DWM** 490, Steven Moffat told us, "We approached her a couple of times and the message we got back had always been, 'Not really that keen.'"

What exactly is the meaning of this snubbery-pokery, Catherine Tregenna? Was *Doctor Who* not good enough for this grand lady of the theatre, who'd also worked on the likes of *Casualty*, *EastEnders* and *Law & Order: UK,* not to mention four episodes of *Torchwood*?

"I was not aware I was doing any snubbing!" she says, recovering from her mirth. "Just to clarify: it's not that I don't love watching *Doctor Who*. I just never worked out how I'd go about writing it! I was very much around when *Doctor Who* was reinvented, and so I watched them all, especially because Captain Jack was in them and it was interrelated with *Torchwood*. I absolutely enjoyed those *Who* episodes, so it's not like I'm not a fan. But I suppose I wasn't beating down doors to ask for an episode, because I was never quite sure where to start. *Doctor Who* is so 'up for grabs': it can be so many different genres and have so many different stories, and sometimes that feels intimidating. You think, 'What if I start in the wrong place?' But when someone gives me the hint of something I can run with – which might just be expressed with a single line – I'll then start to form a story and work out how best to tell that story.'

We're glad Catherine finally grasped the nettle, because *The Woman Who Lived* carries an emotional weight unlike so many other *Doctor Who* stories. A well-considered and powerful affair, it reveals how Ashildr the immortal Viking villager has been so ravaged by time's slow, relentless march that she now refers to herself only as 'Me' and longs to travel the stars.



"Maisie Williams' character was obviously the crossover between *The Girl Who Died* and my episode," Catherine says. "It was a big help to read Jamie Mathieson and Steven's brilliant script, so I knew who Ashildr was when the Doctor saved her. Because she was a mascot for innocence and hope, it made sense that in mine she was cynical and jaded! What I love about it, is who the Doctor expects to see. Because, to him, why should she change? He's checked in on her and she seemed well. And now he's like, 'How could you change? You're Ashildr, daughter of Einarr!' It's a bit like an absent dad coming back and saying, 'What are you doing with your life? You used to have prospects! Come on, get it together.' And you go, 'Dad, where the hell were *you*? What right have you got to tell me how to live my life?'"

We'll come back to *The Woman Who Lived*. But of course, Me isn't the first immortal Catherine's written for in the *Doctor Who* universe. So let's tap the vortex manipulator and remind ourselves how Captain Jack Harkness and his team first helped this writer find her feet in sci-fi...

Catherine first became "part of the *Doctor Who* family," as she puts it, when *Torchwood* creator Russell T Davies asked if she fancied writing for the Cardiff-based spin-off show's first run. At first, she wasn't sure, on account of, "thinking there was no way I could do it" (a recurring theme, you'll notice) until Russell presented her with the story for what would become *Out of Time*.

"That story really resonated with me," Catherine recalls, "and I thought I could run with it. *Out of Time* was the flipside of *Torchwood*, in a way, dealing with people and not aliens. Also, *Torchwood* was very much a new concept, so we could make our own versions of events. It was quite fresh and we were finding our own spin on characters. Or even deciding to flip those characters, such as making a cynical love-rat like Owen [Burn Gorman] fall hopelessly in love. You could do those things, at that early stage. I'm not saying for a moment that I ever felt excluded from *Doctor Who* because, as Steven Moffat rightly pointed out, I was invited to join the party! But I think I just presumed I might not be on the same page, so to speak."

Out of Time saw the Hub crew deal with the present-day arrival of a vintage aircraft full of people from 1953. It's fair to say that, in the show's first season, which featured such gruesome horrors as *Countrycide*, this was quite a *nice* story. Give or take the odd bit of assisted suicide, obviously.

"You lull people in with the niceness," says Catherine with an impish grin. "It all seems to be about supermarkets and bananas and automatic doors. Then someone says, 'I'm gonna top myself and you're going to sit with me while I do it!' But yes, I think [executive producer] Julie Gardner wanted it to be gorgeous. It went out just before Christmas. And as with Me the highwayman, I fell in love with the idea of a female pilot. Diane [Louise Delamere] is one of the coolest people I've created." ►

The Doctor finds his attention diverted...

“It’s a bit like an absent dad coming back and saying, ‘What are you doing with your life?’ And you go, ‘Dad, where the hell were you?’”

The suicide in question was committed by patriarch John, played by Mark Lewis Jones, who ultimately decided he couldn't handle living in the future – and to think he hadn't even *seen* Twitter. Did Catherine fear controversy over the touching and disquieting scene in which John and the deathless Jack held hands in a gas-filled car?

"I didn't think we would get away with that," she admits, "but somehow we did and I know a good few people who've said that image has stayed with them. *Torchwood* was a bit 'anything goes' in that first series and that's fun, you know? It's fun to get your teeth into darker, greyer areas of morality, where not all the characters are necessarily likeable. And my favourite moment is when Jack tells John to start a new life and he says, 'No, I've done it all when I was meant to.' That breaks my heart and I suppose that theme has been continued, all these years later, with Ashildr, or Me. She and John both reach the point where they don't want to start again."

As Catherine said, she prompted quite the transformation in *Torchwood*'s Owen, who frankly started out as a right old sleazeball.

"Well, all I had to start with, was 'A plane lands from 1953 – what do you do?'," she says, "and it became a really cool opportunity to unpack the characters of the people we knew. But yes, Owen was a bit of a sleazeball. It's cool and I get it and it's edgy, but what if somebody was to just completely blindside him? What I love, is he feels he has to look after this really fit pilot from 1953 – what will *she* know? Game on! But she's way ahead of him in every way, because she was ahead of her time, in her own time. She's a pioneer and I love the line, 'You didn't invent sex, you know.' Burn Gorman did it fantastically well, because Owen was reduced to a heartbroken boy. Diane even chose to fly back off into The Rift."

How did Catherine feel come the series finale *End of Days*, when Diane turned out to be having a terrible time in that Rift? She laughs.

"See what happens? I write her flying bravely off… and then someone else gets hold of the character and brings her back, going, 'Oh God, it was s**t and I want to come back to Torchwood'! No, I'm just joking, I knew they were going to do that. But it was quite funny really, wasn't it?"

Out of Time will always have a special place in Catherine's heart, perhaps because it proved she could write something with fantasy elements.

"Russell reading the first draft and saying he loved it: that was a really great moment. I remember where I was, getting that text: the whole evening changed! You don't necessarily share it, but you sit there thinking, 'Something big just happened'. It was so liberating. I'm not knocking shows like *Casualty* at all, but they are of a type and they are formulaic. I'm eternally grateful to *Torchwood*, because until then I didn't know I could have such moments."

Captain Jack (John Barrowman) meets his namesake (Matt Rippy) in *Torchwood*'s *Captain Jack Harness*.

"Russell T Davies did joke that if Jack's going to fall in love with anyone, it's going to be himself!"

Catherine went on to write Series One's penultimate episode, *Captain Jack Harkness*. This story saw Captain Jack hop back to 1941, where he bumped into the US army man from whom he originally stole his name.

"You think you're finding out a whole lot about John Barrowman's character," says Catherine, "but then you realise you don't know much more! Jack becomes even more enigmatic, in a sense. It's a love story as well, which I thought was great. Although Russell did joke that, if Captain Jack's gonna fall in love with anyone it's gonna be himself!"

The Handsome Man Quota is off the scale in this story, which culminates memorably with the two Captain Jacks becoming literally tongue-tied on a wartime dancefloor.

"We just decided to go for it," Catherine remembers. "When Captain Jack went for that kiss, it had to be almost the kiss of life. The clincher! And what an opportunity. How often, outside of sci-fi and time travel, would you be able to *play* that in a 1941 dancehall, with everyone looking on? I just think it's beautiful and I know that people all across the world have responded to it and seen it as something very inspirational.

"Funnily enough, in the readthrough, I panicked about this episode," she adds. "I wondered if there was enough story and whether it was complex enough. And then I relaxed while watching it, with [script editor and future *Doctor Who* executive producer] Brian Minchin texting me to say, 'It's bloody good, isn't it!' Because sometimes you forget: you think an episode is all in the words or the plot. And you forget what design and direction and everything else can bring. There's also a theme running through that story for me, with Ianto [Gareth David-Lloyd] and Owen as soldiers without a captain, struggling for power and for his affection. I loved that it was Toshiko [Naoko Mori] with Jack, too, because that was really fun."

Captain Jack Harkness introduced the demonically dapper Bilis Manger, played by Murray Melvin, who would unleash Abaddon the following week in Chris Chibnall's aforementioned *End of Days*.

"Bilis Manger," says Catherine, "was handed to me by Russell as a time-travelling dwarf. Hence the name Bilis, because the smallest dwarf I Googled was called that and I thought it was a cool name. Then he stopped being a dwarf – fair enough. 'Manger' was purely a gag, leaving the 'a' out of 'manager'. But I love the name now! It's so menacing. The beauty of this creepy character was that I could set him up with all the intrigue, then Chris had to answer all those questions in the finale!"

The Tregenna touch would return in Series Two for two further episodes, the first of which saw her embrace the madder possibilities of sci-fi. The story *Meat* centred on a gigantic, whale-like alien kept captive in a warehouse and harvested for its flesh while still alive. Given this episode's nature, it's a surprise to discover Catherine isn't a vegetarian.

"Haha, no! The starting point was that we wanted Rhys [Kai Owen] to get into Torchwood. So we wanted it to involve what Rhys did for a living, which was driving and transport. But what could he transport? Hunks of meat. Fair play, I think that came from Russell, although for two weeks I thought the alien whale was a joke! Or the 'Whalien', as we called him…"

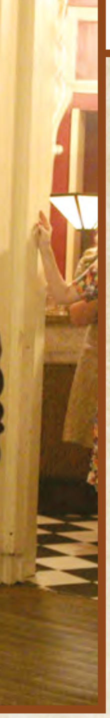
At this juncture, one of our pub's bar-staff devotes 23 long seconds to dragging a table across the floor. The horrible noise made is not unlike the Whalien.

"For a while we obsessed over how this creature could be threatening," says Catherine when she stops laughing. "This question was asked in a meeting, to which someone said, 'It could roll on someone!' But of course he didn't need to be threatening. The people who are doing it all to him, they're the threat."

Catherine's attention to character-detail really sparkled when she took the time to give gang leader Dale, played by Matt Ryan, a motivation. ("This is my business. For the first time in my life, I've actually got something for myself.")

"They were just boys, you know?" she says. "Not some faceless thugs. They were unemployed lads who found something and wanted to make something of it. In some ways, they were entrepreneurs! I mean, I don't know how they got the whale *into* the warehouse… I think we qualify it with one of Owen's lines, where he does his science bit!"

For our money, *Meat* features one of Catherine's finest scenes: when Rhys discovers the secret life of Gwen, played by Eve Myles, they have the mother of all living-room barneys. That argument felt distinctly real.



"Sometimes as a writer," says Catherine, "when I argue with my partner, I say something then think, 'That was a crap line! Can we go again? Let's go back!' Real-life arguments are staggered and messy and we repeat ourselves and we don't win. The temptation, when writing them, is to perfect them. But Gwen lashes out at Rhys, because she's been caught out. Two worlds collide, with two people in the middle, arguing badly."

Many viewers feared for Rhys' life during *Meat*, because it would have made 'series arc' sense for him to die after being sucked into Torchwood's world. But as Catherine says, "It's lovely, the outcome that he can be a hero and join this team. There's a hero in all of us and Gwen finds it in him. It's also too easy to kill people off, I find. Well, I mean, after that in *Torchwood*, people did seem quite happy to kill characters off! But with Rhys and Gwen you wanted more of them, because they're a bridge to another world, *our* world. I love that final moment where Gwen refuses to erase Rhys' memory. It's really quite heroic."

Brilliantly, the pre-titles sequence of Catherine's fourth and final *Torchwood* episode *Adam* showed us the titular character operating as part of the team without any explanation, as if he'd always been there. We eventually learned he was a memory-thief who'd inveigled himself into the Hub.

"We had a lot of fun, building that episode," Catherine says. "You give a lot of thought to which story works best for who, slowly working out where the fun is to be had. For Gwen to forget Rhys, that was a gift! I love that scene where he comes in and she just pulls a gun on him. It was also a lovely chance to visit Jack's past and Andy Goddard did a brilliant job directing it. There's a theme here, I realise, in that I keep pulling Owen back from being the bad boy! It was great fun to make him the geek and Tosh the sexy vamp. So in a funny kind of way, Adam did some good. At the end, when he fights for his life, I kind of feel for him, because he saw something beautiful and wanted to be part of it. He's not trying to take over the Hub, but by being there he throws everything off-kilter."

Doesn't Adam lose sympathy, though, when he makes Ianto believe himself to be a deranged serial killer? She cackles at this.

"Oh yeah, I forgot about that! Poor Ianto, being tortured – it was almost like the days of being brainwashed by the secret police. Being told a story till you believe it. But I like how Jack says he doesn't care what the truth gadget's telling him about Ianto – he cares what his heart's telling him."

When it came to divulging details of Jack's fifty-first-century childhood, did Russell hand Catherine a top-secret, wax-sealed scroll containing all the character's secrets? She shakes her head.

"I remember being told, 'It's up to you, Cath.' So I gave Jack that guilt with his brother. Because after everything we know he's seen, and we imagine he's seen, I wanted this to be the kind of thing that would haunt *anybody*. It doesn't matter what he's achieved as Captain: he feels he should have looked after his brother. You realise he's probably hated himself while watching his parents grieve. I love being able to take characters in a new direction."

Catherine Tregenna's earliest memory is pure *Doctor Who*: running along a corridor with a head full of nightmares. "I was maybe three, going along this red carpet – I insisted on that, ha! – and then getting into bed with my parents because I was having nightmares. I still have terrible, disturbing nightmares."

Bad dreams aside, Catherine describes her childhood in the post-industrial south-west Wales town Llanelli as, "very happy. There wasn't a lot of money around, but it was good."

Back then, the Tregenna family lived in a flat above their own menswear shop. "I still half-live in Llanelli," notes Catherine, "so I'm back and forth quite a bit, because my daughter, granddaughter and parents are still there. I'm very fond of Llanelli and it has a stunning coast line. But I love Cardiff too, so best of both worlds..."

Adam (Brian Dick) has an impact on Jack in the *Torchwood* episode *Adam*.

Having started out in drama as an actor [*see box-out below – Ed*], Catherine is in some ways surprised to have ended up as a full-time writer.

"Acting was very much my passion," she says. "If, back then, you'd told me I wasn't going to be acting, I would have thought my life would be over. But by no means is writing any kind of second option – I love it and I've realised acting was leading to this. I'd challenge and query scripts a lot and get into the skin of characters I played. And now I get to do that with *all* the characters – it's a bit like multiple personality disorder! It also means I'm not threatened by other actresses, which is nice. I can be friends with them, without thinking, 'You got my job.' I can celebrate writing and really appreciate it."

She confesses to occasionally missing, "the social aspect of acting. But at the same time I love that you can just get up in your pyjamas, go into your study and disappear into whatever world you happen to be working in! Everything I'm doing now, including *Doctor Who*, excites me and that hasn't always been the case."

Catherine's first work as a standalone writer was her own play, *Art and Guff*. She then entered TV after being invited to join the BBC Wales Writers' Lab. ►

THE WOMAN WHO ACTED

Catherine Tregenna lifts the curtain on her TV acting career...

Catherine's great affinity for actors, and the characters they play, is surely rooted in the time she spent as a professional actor throughout her 20s and early 30s. She caught the acting bug early on.

"When I was seven or eight," she says, "my dad joined an amateur dramatics society. I loved being in the rehearsal room in this church hall. And my parents took me to the theatre a lot, in Swansea and London, and they didn't filter what we saw. Because my dad acted, and my mum was very supportive of that pursuit, I wanted to act too and did it through school. I had a brilliant English teacher who did mature plays – *The Miracle Worker* and stuff like that. Then I went to the Welsh College of Music and Drama."

Having changed her surname from Morris to Tregenna "for Equity purposes," Catherine appeared in successful theatre productions like Welsh playwright Ed Thomas' House of America, and TV shows including the BBC's longest-running soap *Pobol y Cym*, in which she played Kirsty McGurk.

Catherine describes Kirsty as, "the slightly more sensible daughter of the madcap, chain-smoking, hustling Mrs McGurk, played by the brilliant Iola Gregory. Think *Absolutely Fabulous* on a council estate in rural West Wales! We were essentially a double act."

After selling drugs for a while to cover her mother's debts, Kirsty gradually became more respectable. "Then," says Catherine, amused, "when I wanted to leave, the writers sent my character to London. Gasp! Let's get this straight: anyone who has the audacity and foolishness to leave for the City of Sin has to come back with their tail between their legs, broken and contaminated!"

She describes *Pobol y Cym* as, "very much the day job. Nine to five, good money and I learnt a lot. When I joined, what you filmed that day went out that night. So if you hadn't filmed your scene by about five, you started to get nervous. It was a ridiculous experiment, really, but if newsworthy things happened they could insert them into the episode. I learned TV technique from that very quickly, but also wanted to do other things, so I left after a couple of years. I think Kirsty McGurk's still alive but couldn't guarantee it!"

Catherine went on to act in, "some really good, quite forward-thinking and provocative TV stuff, which I was really proud of. I sort of dabbled with writing on those shows too, because sometimes I'd be invited to write the next series with some other actors. So the change to writing started then. Writing kind of slipped into my life."

Around the age of 30, Catherine began to find acting work harder to come by. "I was warned this would happen!" she says. "Young people are coming up, so they get the juvenile roles. And even though I'm a grandmother now, no-one believed me as a mum. So I was starting to have to audition for people I didn't necessarily like. It all got a bit humiliating, so I switched to writing at 33 and haven't stopped working since, whereas you might just work five days per year as an actor! Luckily for me, I didn't have to rethink everything and get out of the arts and get a proper job. Because I've no common sense, for goodness' sake!"

17-year-old Catherine as the first ever Welsh Juliet in a 1983 *Romeo and Juliet*.

As Blodeuwedd in the 1989 film of the same name.

Catherine as Kirsty McGurk in Welsh soap opera *Pobol y Cym*.

“I wish they still did that lab,” she laments. “You pitched to go on it, then got paid a couple of grand and were tutored over eight weeks. I came out and got onto the writing team of [BBC Wales drama] *Belonging*, then created my own show *The Bench*, which was set in a magistrate’s court. It was encouraging for someone like me who was unsure, again, whether I could do it. Things took off from that opportunity.”

Catherine created another show with her brother Jon Tregenna: the S4C Welsh-language drama *Cowbois ac Injans* [*Cowboys & Engines*]. Set in a car showroom, it ran for two series. By that time, she’d also written for BBC soap operas *EastEnders* and *Casualty*.

“My brother used to joke that my *Casualty* shows had very little medicine in them!” she says. “I do remember one where there was a firework on the floor, and everyone thought the child picking up the firework was gonna be the one to get injured. But no, it was the child sitting on the shoulders of the man who tried to save her! When you’re writing *Casualty*, all you see are potential accidents everywhere! One day, I went out with the paramedics for research, and nothing happened. That should’ve been a good thing, but I couldn’t help feeling disappointed: what about my episode? Haha! We just sat and watched *Bargain Hunt* all day.”

We sense that Catherine hasn’t always found working in soap immensely fulfilling. “I have written for shows before, where your head regularly just hits the desk. But *Doctor Who* and *Torchwood*, along with certain other shows, have reminded me that writing can be fun. You can lose sight of the fun and it becomes quite dry. On some shows, you write while constantly thinking, ‘When they read this, they’ll want to change it.’ When people say, ‘We want you to join the show and bring new energy to it,’ *Doctor Who* is one of the few shows who genuinely *mean* that!”

Eight years after toiling on *Torchwood*, Catherine found herself in a meeting room with Steven Moffat. Despite Catherine’s previous reluctance to write *Doctor Who*, Steven pitched her the story of *The Woman Who Lived*.

“It was exciting and surprising,” she says. “What I really valued, was knowing why they’d come to me with that story. People like Brian Minchin knew, rather wickedly, that once they’d planted the idea then sent me off, I’d start thinking about it! But I still told my agent I thought I was going to turn this down. Because their faith in me was overwhelming.”

The Minchin-Moffat Pincer Movement paid off, when Catherine found herself making written notes. “Clearly, the idea had come alive. Then I sort of tested my ideas for this Me character on the *Who* team, to make sure they could work. Once I knew that, I was very much on board. They’re incredibly supportive. You’ve always got to make a journey on your own as a writer – you’ve always got to own it and decide when a story’s set and what you’re doing with it. But what they encourage you to do is be bold, be experimental, and if anything jars, they’re very experienced. So rather than feeling agoraphobia, you start to realise, ‘There’s a story here and I’m just sculpting it.’ It’s simpler than you think.”

In many ways, *Doctor Who* can often benefit from being written by a more casual viewer, don’t you think?

“I think so. Obviously, you also need people who know the show, because there are always returning villains and themes and whatever. But the word Steven used, in order to describe reading work by a non-plugged-in writer, was ‘bracing’! I thought that was a great word. I’m not trying to back-reference anything: I wouldn’t know where to begin. I’d still be here in 30 years if I tried to reflect all the episodes of *Doctor Who*. But it’s a human story and that’s where my interest lies.”

Catherine felt reassured by the presence of a new(ish) Doctor in the TARDIS.

The Doctor tries to appeal to Me’s sense of right and wrong.

“I love Peter Capaldi, I think he’s a genius. And he’s finding his way into the character, as are the writers, so there’s a sense of rebirth and rejuvenation. Even though this was the second series, I was fresh off watching the first, and thinking about things I’d like to explore which were ideal for Peter. His character was developing all the time and that’s exciting.”

Catherine certainly did find new things for Doctor Twelve to do. Shedding a tear over Me’s tragic past, for instance, in one remarkable moment.

“The Doctor stops for the first time, and is a bit heartbroken. What I love about that, is Me has no idea. She’s not emotive about it. She’s like, ‘Oh yeah, that happened in my life.’ That’s when their dance around each other really begins. Steven said, ‘Let’s see what Peter does, but he’ll do something,’ and it’s quite wonderful. I liked that the Doctor in this episode is relating to a brand new, independent character. In a sense, maybe, I could ask questions through her and discover him through her. It was an interesting way in for me, because I knew Ashildr/Me inside out. I became slightly obsessed with her as a character.”

Catherine remembers writing “quite a few outlines” for *The Woman Who Lived*, before knuckling down to script it.

“I wanted to make sure I had the structure right first, with the outline. Then I over-explained a lot in earlier drafts, but eventually that got lighter and lighter. It became about the things people *weren’t* saying. The Doctor and Me’s trivial arguments are actually about something a lot deeper. And because the theme of what’s happening to Me is quite

“The Doctor is a bit heartbroken. What I love about that, is Me has no idea. In a sense we discover him through her.”

deep and dark, it was almost a natural reaction to off-set it against quite a fun 'ripping yarn', if you like. A kind of *Boy's Own* adventure, full of peril. The structure came fairly easily. We talked a bit about the alien element and maybe I was a little less certain about that, but we had brilliantly collaborative chats."

The alien, of course, became Leandro. Or as the Doctor calls him, Lenny the Lion.

"It came out of the story, that what we wanted was a cool alien," says Catherine. "Something other, something new, because Leandro's a passport to another world. Even though she and him do look like Beauty and the Beast on occasion, which I quite like, it's not really a love story. She just wants something to surprise her and give her a new lease of life. So we wanted him to be regal and magisterial. We never went deep into their relationship because he had to keep her guessing. But I do remember Steven saying something very interesting at one meeting: 'He's not the villain – she is.' Because the Doctor soon gets the measure of Leandro, but doesn't know which way she's gonna go. So it's quite nice to have the alien declaring himself a baddie, but for her to keep all her cards up her sleeve. The fact she'll choose the closest person to her to sacrifice, purely through convenience, shows there's a dark arrow through her heart by now. To her, everyone's walking around almost like skeletons – what's the point of even talking to them? I don't know how poor old Clayton's survived, in an age when people died so young… I'm sure he's just turned 35, really!"

How long did it take you to settle on Ashildr's unusual-yet-perfect new name?

"That came quite early on. Actually, the working title of the episode was *The Doctor and Me*! Script meetings became so confusing when you'd say, 'I think this scene is all about Me', for instance! At one point Brian said, 'It is a joke, isn't it, that we're calling her Me?' And for a moment we weren't sure, but then we realised why she'd call herself that. She just can't be bothered any more. As she says, all the names she takes die with the people who know her."

While writing for Me, Catherine naturally drew upon her experience of writing Captain Jack. Yet there had always been another background influence on her approach to empathising with centuries-old folk.

"What informed me with Captain Jack, in turn, were Anne Rice's *Interview with the Vampire* books. They were incredibly sad and melancholy, so maybe that's what I bring to the table. Along with fart jokes, obviously! I realised the sheer exhaustion of immortality, even though we all crave it, because no-one wants to die. And I guess, in *The Woman Who Lived*, that's the question we started with: what would it be like to have lived this long? There's a contrast between that and what the Doctor does, because he's not in a linear timeline. He switches it up and has different relationships across different planets. He has a mission, to save people and worlds. But what's it like when you're not the Doctor, and you don't get to do that?"

While picturing herself in Me's shoes, Catherine realised how the character's gender would impact on her experiences across the centuries.

"I was struck by the difference between men and women. As a woman who's way ahead of her time, Me has to hide it well at certain points of history. That's not to say that women didn't have incredibly exciting times in history but, for instance, a woman who knew which herbs to use to cure someone would get burnt or drowned as a witch. In the context of this story, that became quite interesting, because I mapped through all the eras Me would have lived through and what they would have been like for a woman. It's quite nice, because the Doctor's trying to be excited about what she's done, but she's jaded. It's a bit like asking a band what it's like on the road, and they say that all they see is hotel rooms! Her grudge isn't about being made immortal, so much as not being able to have the same adventures as the Doctor."

She wants the moon on a stick!

"She does, doesn't she? What an ungrateful wretch!" Another Tregenna laugh rattles up to the rafters. "*That's* what I'm saying about women," she deadpans. "They're never happy!" More laughter.

It's terribly sad that Me can barely remember her old Viking village, which for we viewers was only a week ago. But how long since *The Girl Who Died* do we reckon it's been for the Doctor?

"Well, that's an interesting point. He's checked on her from time to time, but for him it could be a matter of months or a year, I suppose. We didn't necessarily need to put a fixed time on it, but interestingly it's Clara, who's living a fixed timeline, who gives you some sense of it. There's pressure for him to release Me, to set her free, but he doesn't realise that at first, because on his timeline it hasn't been that long."

Would Catherine accept immortality if it was offered to her?

"I'd just be too scared to say no!" she hoots. "I'd want it as a kind of insurance policy. I'm just surprised we don't walk around the whole time in a state of abject terror that we're mortal! We just get on with it, don't we, and block it out."

Our quiet Friday afternoon pub has started to fill with people looking to distract themselves from their own finite existence. Before the rising noise levels make interview-transcription too much of a burden, we'd like to ask Catherine about the end of the episode, which intriguingly suggests the Doctor may not have seen the last of Me…

"Having created this interesting character, you don't want to just end their story. And of course, one day, she could be there! She's immortal, so one day she could walk past Clara in the street. She feels she needs to protect the world from the Doctor's meddling. They may have saved the world on this day, but she doesn't fully trust him. Now, she kind of sees herself as Queen of Humanity, whereas the Doctor is King of the Aliens! So it's not just a sentimental closure between them: she's still going to keep him on his toes."

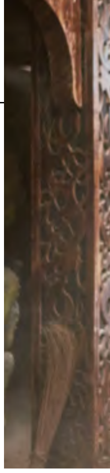
And with that, Catherine prepares to return to the Cardiff flat which she hasn't been forced to abandon, following her resounding *Doctor Who* victory.

"It's great," she says, "because every day now I can look out and go, 'Yay, BBC Wales, I love you!' I don't think they imagine I'll now be pitching *Doctor Who* ideas at them weekly, but they know what I love and what I can get excited about. Hopefully if they have a similar sort of idea or episode, I would absolutely love to get involved again. Once the trust is there, which I believe it is, I'd love to. It was, and still is, a great experience. I'd definitely write it again… if they'd have me back."

She pauses, to think it over, then adopts a look of comic alarm.

"They might cruelly snub *me* now!" **DWM**

Leandro (Ariyon Bakare) mingles inconspicuously among the crowd…



The DWM review

The latest *Doctor Who* episodes and products reviewed by our team!

TELEVISION

BBC ONE
FIRST BROADCAST 17 October 2015

The Girl Who Died

Our heroes meet the Vikings – but was this ragbag collection of misfits a force to be reckoned with?

REVIEW BY **GRAHAM KIBBLE-WHITE**

When *isn't* the cloister bell ringing nowadays? With an increasingly reckless Doctor and companion combo pitching around the universe, the once seldom-heard clanging chimes of doom are now as ubiquitous as a Samsung Galaxy whistle. The TARDIS' secreted-somewhere campanologists are at it again when *The Girl Who Died* begins. They're sounding the alarm not just for Clara – who's up to her waist (and then, shortly after, neck) – in trouble, but also Jamie Mathieson.

Sharing the writing credits for this episode with Steven Moffat, he returns to the series in the most hazardous of circumstances: as someone who topped the **DWM** poll. Mathieson's double-pack of stories from last year's run (*Mummy on the Orient Express* and *Flatline*) were joyous, but disobligingly inflate expectations this time around.

Plus, this is the one with Maisie Williams in it. She of *Game of Thrones* fame, and also of "What took you so long, old man?" renown. Already – even though that bit hasn't happened yet. This is maybe where publicity gets in the way. Her appearance at the very end of the new series trailer inferred huge importance upon the character, so much so that the usual teases about her significance to the Doctor were then appended with clarification from Cardiff that, honestly, she's not Susan or Romana. But still, right? She was at *the very end*, after the logo and the transmission date and the fade to black.

So, Jamie Mathieson and Maisie Williams. Guaranteed classic. Except I'd be surprised if that comes to be the consensus on this one.

WRITTEN BY Jamie Mathieson and Steven Moffat
DIRECTED BY Ed Bazalgette

STARRING

Peter Capaldi	The Doctor
Jenna Coleman	Clara
Maisie Williams	Ashildr
David Schofield	Odin
Simon Lipkin	Nollarr
Ian Connigham	Chuckles
Tom Stourton	Lofty
Alastair Parker	Limpy
Murray McArthur	Hasten
Barnaby Kay	Heidi

'*The Girl Who Died* tells a fun tale and cracks some nice jokes before changing course towards something more significant.'

However, *The Girl Who Died* remains doughty, bassline *Doctor Who*, telling a fun tale and cracking some nice jokes before lightly changing course at the end to set us towards something possibly more significant (we'll have to see how that plays out). Its gleeful disposability is actually one of its most appealing facets, with the Doctor and Clara both making it obvious they recognise they're in one of those episodes where no game will be changed. This is the kind of adventure that lets a little air into the series, and in fact, one could even argue the situation we find them wrapping up before the opening credits would have taken the main body of that evening's diary entry, if only the Doctor hadn't brought Ashildr back to life.

To its credit, the production – mellifluously directed by Ed Bazalgette (formerly lead guitarist with the Vapors, fact fans) – is utterly accessible to all viewers. There's no whiff of the self-regard that's become attached to the series in recent years. It could even be said to act as a primer for newcomers; a point-by-point demonstration of quintessential *Doctor Who*. Self-aware from the off, the Doctor steps out of the TARDIS and declares, "I'm not actually the police, that's just what it says on the box," before then cautioning Clara – a little hypocritically – "We're time-travellers, we tread softly." At the village, our hero lays out his MO of meeting "the boss man" and replacing him, and then during the 'there's no way we can escape our impending doom' scene, Clara stops short of yanking out the series bible to highlight the fact the Doctor will ultimately find a way to win, but will appear clueless "right up until the last minute." Throw in a superfluous reference to "the neutron flow" and its polarity, and this is *Doctor Who* 101.

Tying in beautifully with that is David Schofield's Odin. The character encapsulates the limited grandeur of a great makeweight *Doctor Who* baddy, with Schofield making a hard fist around every line, throttling it for all he can, while he can ("*Nec-tar!*"). It's as if he's conscious this creation will soon be exiled to that special Valhalla for one-shot blackguards, where he will join Styggron, Monarch, General Cobb *et al* in a group selfie and some communal shouting about their respective indomitability. "We will meet again!" he vows as oblivion beckons. They always say that. The bogus deity's visualisation is equally, wonderfully, disposable. An own-brand version of Anthony Hopkins' Odin from the *Thor* movies (albeit with hi-tech eye patch on the other side), it, by itself, is enough of a tip off that this guy should not be taken all that seriously.

The playfulness abounds. We have the self-evident crappiness of the Doctor's *Dad's Army* fighting force (points deducted, though, for instead referencing the other Croft and Perry army sitcom, by naming a character Lofty) and, for not any particular reason, the most overt hint yet of Clara's bisexuality ("Fight you for her," she says to the Doctor, eyeing up Ashildr). One could even assert there's something in the fact we never actually see the Mire in combat to demonstrate their battle-worthiness. Perhaps it really is all PR in their part. None of this is to the detriment of the drama. Such fun, and the feeling of things being contrived, folds very neatly into one of the episode's overriding themes: Stories.

The young Viking girl finds, at first, comfort, and then a happy ending for her kin in telling stories while, as the Doctor points out, the Mire's reputation across the universe is only as fearsome as the tales that are told about them. On a more elegiac note, there's also the Time Lord's lamentation that at some stage, his own story with Clara will come to a conclusion and she will be just a memory that "hurts so much, I won't be able to breathe."

Tonal flips like that are the great delight of *Doctor Who*, which, even when it's in comedy-historical mode, can suddenly land us in a scene of emotional integrity. Maisie Williams' portrayal of Ashildr is rightly unshowy. She

Odin makes his last stand.

isn't quite the look-at-me oddball she might have been, and that makes it all the more powerful when she talks of having always felt different from other people, but of also experiencing the unconditional love from those currently in her life. It's a refined, defined sentiment. Moreover, this episode – with all its shouting and falling over – also takes care of an important bit of admin for the Time Lord's current incarnation by explaining the narrative reason he adopted the physical form of Peter Capaldi. I asserted above that the tale is light on self-regard, and I don't think this beat contradicts that. It's a continuity reference, if that's all you want to see it as. But it's also a perfectly understandable justification for the Doctor to decide to bring Ashildr back from the dead, and in doing so, recant on his rules for time travel… while also kicking the story up the arse.

Because, now, it's 'To Be Continued' and one wonders if other things had actually been unfolding all the while the Mire were getting their comeuppance. Whereas last year, Missy or an underling would drop into a story in a standalone and eminently shiftable scene to draw attention to the multiplying scaffolding for a season arc, this time – and in a first for the modern era of the show – it could be that the grand plan has been properly seeded throughout the run. Genuinely woven through the stories. The Doctor's fretfulness at the end that he'd created the Hybrid which Davros had taunted him about was a nice surprise for this viewer, but, possibly more importantly, a reasonable conclusion for him to make, based upon the preceding 45 minutes of screen time rather than a leftfield insertion because that was what the audience needed to know now.

There are other potential traces too. Should you care, I always write these reviews based upon the episodes themselves, with no looking ahead, and no foreknowledge (other than general fan gossip) of what's to come. So this could all be nonsense, but following on from *Under the Lake/Before the Flood*, there continues to be a lot of discussion about the consequences of the Doctor and Clara's actions. Talk of "ripples and tidal waves." He may be the Doctor, and he may save people, but it feels like there could be some sort of catastrophe on the way, a tsunami – and the thread to unleash it is already bound through his course.

"Time will tell, it always does," says the Doctor to Clara, as he once did to Ace ('Ding!' as fans recognised the remark's possible lineage – although maybe it was just the right line for here). And time will weather *The Girl Who Died*, I think. It'll probably be a forgotten soldier in this year's series. But I wouldn't be surprised if it also becomes the base camp from where bigger victories will have been secured. Ultimately, it doesn't matter that much. Whether it's glorious, inglorious, or just reasonable *Doctor Who*, barring accidents, all of it's immortal. **DWM**

TELEVISION

BBC ONE
FIRST BROADCAST 24 October 2015

The Woman Who Lived

Back to the seventeenth century – but was this adventure a knightmare or a roaring success?

REVIEW BY **GRAHAM KIBBLE-WHITE**

Some stories begin life as an impetus. This isn't fact by any means, but I can imagine at some point in the last 18 months Steven Moffat was rolling around *Genesis of the Daleks* in his mind and suddenly had the thought: "Actually, what *would* happen if the Doctor had a chance to kill Davros when that evil scientist was just a boy?" And then that became a tale he *had* to tell.

The Woman Who Lived, by Catherine Tregenna, feels to me anyway, as if it's lacking that impetus. That no-one would arrive at their keyboard in a white heat, compelled to get down a story in which the Doctor meets up again with a girl he turned into an immortal and then they go looking for an amulet, which lets aliens through, but then they repel the aliens. While in terms of function – moving the Doctor/Me relationship from A to B to C – it's a total success, the form lets it down.

It's a shame, because every round of the debate between the Time Lord and Lady Me is scintillatingly written. In her pleas to be allowed to join the Doctor in his travels, she makes plain the cruelty he's inflicted upon her. "I look up to the sky and wonder what it's like being out there," she says – surely the same thought which originally compelled him to leave Gallifrey. "You're the man who runs away," she says – and indeed he is. But while he flits around, filling his senses, constantly outpacing consequence, he's consigned her to the kind of exile on Earth he himself once battled to escape. "I live in the world you leave behind." However you want to deconstruct that sentence, she's right. Even the comedic line about it taking a day to get to Kent works well in defining the limited parameters in which she's forced to exist. How can he justify keeping her imprisoned? All the Doctor can offer is that to let her fly "it just… it wouldn't be good."

In this, plus the glimpses of Me's last 800 years, there is tangible sadness. The image of empty cots is all that's required to convey the horrific bereavement she suffered, and it's understandable she would cauterize the wound by withdrawing ►

WRITTEN BY Catherine Tregenna
DIRECTED BY Ed Bazalgette

STARRING

Peter Capaldi	The Doctor
Jenna Coleman	Clara
Maisie Williams	Me
Rufus Hound	Sam Swift
Gareth Berliner	Coachman
Elisabeth Hopper	Lucie Fanshawe
John Voce	Mr Fanshawe
Struan Rodger	Clayton
Ariyon Bakare	Leandro

The Doctor's curioscanner has its work cut out…

The Doctor encounters the Knightmare!

'If we'd had time to put Ashildr out of our minds, the notion of her monstrous fate would've been rendered more powerfully.'

from further emotional engagement. From even defining herself in terms of how she might relate to someone else. "Me is who I am now. No-one's mother, sister, daughter, wife. My own companion. Singular, unattached, alone." It makes the Doctor's ambitions of trying to fix her seem unbelievably trite...

Except, that's what seems to happen. Perhaps it'll prove to be a fake-out on her part (and if so, where's the drama in that?), but towards the story's end, when the purple rays of death (of which more in a moment) peck at the townsfolk, she seems to have an epiphany. Declaring – because there's no way this could be written so that her actions alone made clear the complete *volte-face* – that suddenly she actually cares. Great, let's break out "the light of immortality" (colour: yellow) to counteract whatever's happening with those spaceships, and then it's off to the Swan With Two Necks for a beer.

This is the problem. There's a thinness of concept to the plot which renders it almost opaque in comparison to the discussion it's supposed to envelope. What have we got? Some messing about, a creaky-faced monster and an all-powerful (although we've never heard of it before) amulet. Groo. 'Amulet'. The kind of trinket that gets dropped into a tale in lieu of something more fascinating. The guffiest of MacGuffins. And on this Saturday, the Doctor did declare, "Purple! The colour of death!" Now, historically and in some cultures, yes, there is something in that. But exclaimed as some kind of cod-explanation for an alien laser beam... it's wrongly ridiculous. Attached to this are cursory phrases like 'rift' and 'spaceships', which struggle to light up the imagination. There's also a lion monster called Leandro who claims to be the last of the Leonians. Which I initially heard as linoleum. Of course, *Doctor Who* serves up such nonsense every week, but it's normally more gilded, more *purple*, than that. The right kind of ridiculousness.

The fact this comedy-historical has been sequenced directly after last week's comedy-historical does it no favours either. A compound disinterest sets in. First we had comic book Vikings, now it's panto highwaymen. These are fun worlds, but ones wherein you feel nothing of true consequence can take place – except in those instances it jumps up a track onto the season arc. When is the show going to get real again?

Aside from the symmetry in the adjoining episode titles, airing them successively also impedes the communication of poor Ashildr's fate. She's spent centuries "trapped inside" (as she puts it) her life, watching deaths stack up and love turn to dust. But for us as viewers, her resurrection was one thing the Doctor did, and then their reunion, the next. Squeezing epochs for her into a coffee break for him is a valid shuffle-and-cut of how time travel works in *Doctor Who*. However, it's counter-intuitive to appreciating the truth of her situation. If we could have had even one episode in between to put her out of our minds, I think the notion that her monstrous fate was something the Time Lord had barely even considered would have been rendered much more powerfully.

That I remain interested in this immortal is, in part, a testament to Maisie Williams. She segues effectively between emotional flatness, to something close to outright villainy, to a childlike wretchedness. This mercurial quality makes it difficult to truly define her and keeps it interesting. We can quite understand why she might fascinate the Doctor, and challenge him. Then there's the fact that, despite my griping, she's mostly extremely well written. Like our hero, she's the sort of character who makes scenes more interesting, just by being there, and I'm glad there are hints of more to come.

Rufus Hound also does well as the knee-slapping Sam Swift. Instantly charming and endearingly hopeless, his rough and tumble with the Doctor and the 'Knightmare' is a superbly staged scene; a Laurel and Hardy cavalcade of trip-ups as the upper hand constantly switches between parties. The *banter*, too, is quite amusing – all that stuff about the "Slightmare" and the Doctor being Me's dad. When we rejoin him at the gallows, he continues in good form, Hound's comedic instincts and bonhomie easily selling the slightly ropey (sorry) patter he's been given to entertain the crowd. I hope for his return too. *Doctor Who* welcomes performers who can attune so well to its silliness.

Meanwhile, Clara's been kept off screen, getting her kicks elsewhere with the Year Sevens and a Taekwondo class. "Did you miss me?" she asks. That happens to be one of my very least favourite sub-witticisms (along with "no pressure!" to communicate entirely the opposite) but it's apt. Although the Doctor doesn't ever fully engage with Me's plight, he has still grown over these last six episodes into an incarnation who can feel longing. Yes, he missed her – and he's going to.

Until then, off they pop, because it's Zygons next week, and hopefully a more fulsome adventure for everyone. If that is so, it'll prove ironic for Me, who we now know will be watching on somewhere in the background. Maybe seething at how rich the Doctor's life can be, and how empty hers has been thus far. DWM

Sam Swift the Quick (Rufus Hound).

Leandro (Ariyon Bakare) goes undercover.

TELEVISION **BBC ONE**
FIRST BROADCAST 31 October & 7 November

The Zygon Invasion & The Zygon Inversion

Two Claras mean double-trouble for the Doctor! But did this double-bill prove to be twice the fun?

REVIEW BY **GRAHAM KIBBLE-WHITE**

Last year, real life intersected with *Doctor Who* in the most horrific way when it became clear, just days before transmission, a comedic scene depicting the beheading of Ben Miller's (android) Sheriff of Nottingham should be edited out of *Robot of Sherwood*. Who could have known it was to have a resonance with events occurring that week in the Middle East?

This year, the series heads purposefully into that territory, with a two-parter written by Peter Harness and Steven Moffat that refracts international terrorism through a *Doctor Who* lens. And *The Zygon Invasion*/*The Zygon Inversion* isn't subtle about it. The references come readily, the tale using a vocabulary familiar to anyone who watches the evening news. Characters talk of "radicalisation" and "training camps", while the visuals feature drone missile footage and the sight of a westerner reading out a prepared statement on camera, flanked by her captors.

This is a bold course. The two-part thriller manages to excite – as it should, as it *always* should – bringing us a story in which fronds are titivated in the middle of a discourse about the difficulties of integration, and locations shift from New Mexico, to Turmezistan before resolving in a Junior school in Dulwich. It's a strange old mix by any standard, and I'm sure it will have provoked a range of responses. Maybe those closer to the true politics will have found it a little crass, but for me the production gets away with it.

Although, it does raise a *huge* question, which it never comes close to answering. Let's have that now.

WRITTEN BY Peter Harness and Steven Moffat
DIRECTED BY Daniel Nettheim

STARRING

Peter Capaldi	The Doctor
Jenna Coleman	Clara
Ingrid Oliver	Osgood
Jemma Redgrave	Kate Lethbridge-Stewart
Rebecca Front	Walsh
Jaye Griffiths	Jac
Aidan Cook, Tom Wilton	Zygons

Okay, what we know about Zygons is that they can physically mimic human beings. When 20 million of them arrive, taking on the guise of 20 million of us, what then happens to those original people? Are they still around and unaware of their doppelgängers? Or, worse, podded away somewhere under London? Perhaps there are a limited number of human templates divided up between the reptilians, meaning there are multiple versions of each. Whatever, it's a huge logistical matter that could potentially slow up a firecracker of a tale – superbly drilled by director Daniel Nettheim. So, perhaps, Harness and Moffat are right to sweep the paperwork off the table.

Time to get into those themes, then, and one of the most useful contributions the story makes in its parallels with (let's not be coy) Isis and Islamophobia is the depiction of the Zygon race as one, like humanity, which is not steered by a singular ideological urge. Instead it contains a multiplicity of philosophies. "The rest of the Zygons, the vast majority, they want to live in peace," we're told. Terrorism is the action of a minority, and doesn't represent anything greater than that. Etoine, the poor chap 'outed' by Bonnie in the second episode, is a powerful example. He's caught up in an argument, which is not of his making. "I'm not on anyone's side!" he declares, cornered by the Doctor and Osgood, his face bubbling gruesomely like the skin on a fearsome rice pudding. "This is my home!"

Poor old Etoine is forced to reveal his true shape...

An additional echo perhaps reverberating on set when this story went in front of the cameras was the growing tidal wave of reports and op-eds on the European refugee crisis. As arguments began to broil about the opening of our borders, actress Gretchen Egolf (playing Norlander, the policewoman Kate Stewart encounters in New Mexico) is given a line that perfectly inverts that concern: "The Brits came two years ago. We didn't want 'em, they just turned up." Seemingly paranoiac, she then goes on to report: "They turned into monsters and came for us."

I don't think *Doctor Who* has featured such overtly political fare since Russell T Davies' "massive weapons of destruction" line in 2005's *World War Three*. But then comes another coruscating remark, this time from the Doctor directed to the Zygons, which gets to the very seam of most anti-immigration rhetoric: "You can't have the United Kingdom. There are already people living there. They'll think you're going to pinch their benefits."

The shape-shifting aliens – a word given enhanced meaning in this adventure – are the perfect conduit for a tale that explores what's ours and what's theirs. These migrants from the planet Zygos have been among us for two years, 'stealing' our jobs and homes. But what pressure on them to integrate? Should the onus be on the newcomers to completely assume our way of life? That seems to be the sort of peace the Doctor has negotiated – a life for this other race, but not as Zygons. From that perspective, one can understand a little of the younger brood's objections. But on the plus side, it does allow us that wonderfully awkward scene of the Time Lord stalking Jessica and Claudette through a playground in Brockwell Park, as he attempts to enter into a parley with the High Command. ►

The Zygons: looking for somewhere nice to live since 1975.

What's in the box? Bonnie works the puzzle out...

'If we were ever to take Jenna Coleman for granted, her turn as Bonnie is a sparkling way to refresh our appreciation.'

Bundled up alongside all this is yet another opportunity for *Doctor Who* to have fun with one of its modern-day obsessions – lookalikes. It's become a story point that's shown up almost as often as the Daleks of late. With that being the Zygon's very *raison d'être*, you can't begrudge it this time, particularly not when it results in one of this year's best baddies. If we were ever to take Jenna Coleman's performance as Clara for granted, seeing her reinterpret that character as the duplicate Bonnie is a sparkling way to refresh our appreciation. In short, she's brilliant. When the switcheroo has been revealed, Coleman then lets the villain (an overly reductive term, but let's go with it) come through, her body language changing to become more fluid and imperious. It's subtle, though, not I-am-a-baddie acting, only thrown into relief at the story's end when her dual personas have scenes together. Talk about shape-changing – Coleman's whole face seems to alter as we switch between the two characters. Even now, as you're reading this, someone out there is fan-fic-ing the bejesus out of the Bonnie and Clara double-act.

And then there's Osgood. Osgood lives! *No-one stays dead anymore* – that's a complaint I've heard from time to time about the current incarnation of the show. Who could truly have a problem with her return, though? There's absolutely no cheat involved; smart money was always on the possibility of a Zygon duplicate, and that's what we have. Moreover, and this is the really clever bit, Osgood's life actually honours the character's death. Time is spent conveying the notion she grieved for her 'sister' and that the loss has had a palpable effect. Her demise really meant something. In addition, isn't it uplifting that the show's gentlest, happiest personality should become not just a bona fide hero – meaning she gets a go on the "same old, same old" line – but also the perfect personification of integration? I hope her genus remains forever undefined (even though it prompts more agonising from the Doctor about a hybrid – next week: *Cometh the Lexus*). Osgood is Osgood.

Less emblematic, and thus less successful, is the story's overt debate about peace. Like Peter Harness' *Kill the Moon*, it comes down to a discussion on whether or not to press the button. But this isn't a quandary worked out between 'regular' people. We've already talked of Bonnie, but in Kate Lethbridge-Stewart we have an odd creation, a fusion – a hybrid! – who is now trying to be too much. Where once she was the antidote to military brutishness, now it seems she's considered more useful to the show with a bit of the old Brig stuffed in there. It results in the "five rounds rapid" quip, which is a total misfire, delivered in the context of an eyeball-to-eyeball murder. I'm not sure what Kate is supposed to be, really, other than something the Doctor has had to neutralize on 15 prior occasions... which does also indicate how fundamentally unsustainable his peace treaty actually is, but never mind.

But the biggest difference about this year's deliberation is, this time around, the Doctor doesn't absent himself. Instead, he leads it. At times it turns into speechifying, Peter Capaldi having to strut and fret to get this stuff out. Suddenly having to communicate angst, then humour (playing a segment like Hughie Green, that's one for the teenagers), then bombast, then remorse, it moves between these phases far too quickly, although the bon mots are lovely on their terms. "The only way anyone can live in peace is if they're prepared to forgive." Thankfully, at this point, no-one chipped in with a gag about letting Zygons be bygones. Or: "How are you going to protect your glorious revolution from the next one?" Cumulatively, it's all too much; you can sense the writing straining to offer the actor a scene that will become a bravura turn. Plus, there's an unhelpful element of 'my war was bigger than yours' in a lot of his discourse. It makes those of us so inclined to think that Tom Baker's "You've got to come out on to the balcony sometimes and wave a tentacle," was a far more adroit demolition of the invasion paradigm.

Nonetheless, I now wholeheartedly love this incarnation of the Doctor. Well, I say that, I could do with less guitar. Where I had been resistant to his unkind streak, it's now been sequenced down so that it seems more like a vulnerability on his part. And in the way Jenna Coleman's performance was given a new context by Bonnie, for me, the flashback to *The Day of the Doctor* at the very beginning of the story threw helpful new light on Peter Capaldi's turn. There were his former selves, messing about, yacking away in a greedy rat-a-tat fashion and it made me truly appreciate how *different* his incarnation has become. A Doctor at his own tempo, far more joined-up and composed. With nothing to prove. Rebel Time Lord, from the tip of his toes, to his sonic sunglasses, via those question-mark underpants.

Terrorism, pants, body-doubles, peace in our time, Dulwich. Only in *Doctor Who*. DWM

Osgood, Clara and the Doctor keep the peace.

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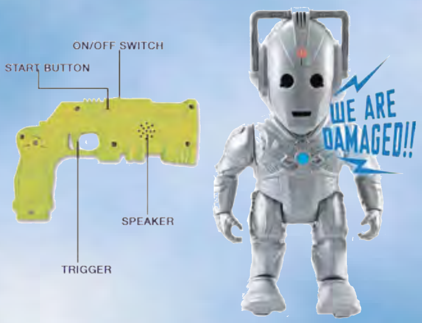

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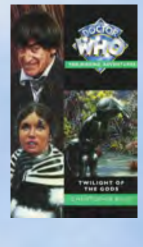

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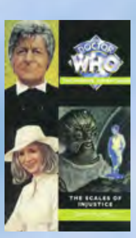

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The Underwater Menace

Atlantis rises from the depths! As the last existing twentieth-century episode makes its DVD début, we smell something fishy...

REVIEW BY **GRAHAM KIBBLE-WHITE**

BBC
DOCTOR WHO
THE UNDERWATER MENACE
PG
DVD
The PATRICK TROUGHTON Years 1966-69

We asked for this. You can almost hear BBC Worldwide saying similar: "You asked for it."

Ever since realisation dawned that the four-part *The Underwater Menace* wasn't to be speedily whisked onto DVD following Episode 2 resurfacing in 2011, we fans have been steadily increasing the stridency of our foot-stomping. *When is it coming out? When is it coming out?* As history has shown, we shall not be denied.

Earlier this year, in **DWM** 488, Charles Norton's account of *Doctor Who* in the home video market reported that, some time around 2014, plans for a release were cancelled. That was despite the fact additional material had been produced in 2012. But, nope, with DVD Svengali Dan Hall having left Worldwide, and Qurios – the preferred company to animate the two (still) missing episodes – in liquidation, the intention had faded.

Well, almost as if to prove **DWM** wrong (and I'm not being at all serious when I say that), an announcement followed stating, yes, *The Underwater Menace* is coming out. *Ha! Whoever said it wasn't? Now, please stop contacting us.*

An unlikely coda to a range that began in 1999, the package coughed up feels like something put together with as minimal effort as possible – the main work having been completed three years ago. Although... that is a slight simplification on my part, because the excellent sound restoration was undertaken by Mark Ayres only a few months back. However, I think it's fair to say the impetus still came from a time when Worldwide had more regard for what might be termed 'the old show'.

In terms of the basic assets, you couldn't hope for better visual and audio refurbishment. And, as you're probably aware, the missing episodes (the first and fourth) are represented by telesnaps over soundtrack recordings, which is an entirely serviceable way to do it, providing a spot of additional help is offered in the context of what's on screen.

But there is none.

The result is, Episodes 1 and 4 of *The Underwater Menace* are only truly possible to follow if you've had prior exposure to Episodes 1 and 4 of *The Underwater Menace*. Granted, the likelihood of anyone coming to this tale completely cold is miniscule, but it's still unacceptable to put the onus on your customer to somehow *know* what's going on when, for example, against a 35-second still of Polly crouching in a cave, we hear the sounds of a scuffle and her terrified scream. What just happened? Plus, how do all the TARDIS team end up transported to an undersea kingdom? BBC Worldwide, please come around to my house and tell me. If you're charging money for a story, then you must provide a version of it that is possible to *follow*.

ILLUSTRATION: BEN WILSHER

Fishy business!

> **‘*The Underwater Menace* doesn’t take much to enjoy, even if it’s paddling in the intellectual shallow end of *Doctor Who*.’**

Seriously, it’s not our fault the moving images are missing. In fact, it’s kind of yours. So would it have been such a push to include captions to describe what we can’t possibly ascertain? Particularly at a recommended retail price of £20.42?

The upside of all this is, even in such an underprivileged state, *The Underwater Menace* doesn’t take much to enjoy, even though it’s paddling in the intellectual shallow end of *Doctor Who*. It wouldn’t past muster with audiences today – it barely did in 1967! – but it’s in that fortunate position where we’re just happy to see it.

The story – and retain this info if you are going to try watching on disc – sees the Second Doctor, Ben, Polly and new crewmember Jamie arrive on a volcanic island where they’re captured and taken in a lift (ah, that’s what’s going on!) down to the city of Atlantis. Here the populace worships the goddess Amdo, and plan to sacrifice the travellers in her name. Meanwhile, a Professor Zaroff has promised to raise the metropolis to the surface, even though they already have elevator access. In truth his real intent is to drain the ocean into the Earth’s molten core so that he may bring about the planet’s destruction.

Written by Geoffrey Orme, who’d been scripting British films since the 1930s, it would not just turn out to be his only *Doctor Who* credit, but, according to IMDb, the last solo screenplay he ever crafted. Just as Zaroff lusted for destruction, perhaps Orme did too. The money wasn’t available to send Toby Hadoke into the field so we can only speculate, but maybe there was something about this experience that made him shriek a vow to the effect he was going to stop. Stop now.

Contributing to the show at its peak moment of ambiguity – a new Doctor, uncharted waters – one can observe Orme’s tale trying to cling to the certainties. But those rocks are the sort of truisms the popular press would trot out about the show. It’s a ‘Mac’ cartoon of *Dr Who*. Monsters are conceived by a simplistic twist (Fish People), a ‘mad scientist’ with an Eastern European name threatens to end the world (for no other reason than that’s what he’s for), and the plot boasts a cheap novelty (Atlantis) at its centre.

On the commentary track and accompanying ‘making of’, Anneke Wills (Polly) talks of how Patrick Troughton was concerned his third story was looking like an absolute duffer and began concocting ways to save it – he and his colleagues expanding to fill the vacuum. There’s a superb moment at the top of the tale, when the TARDIS crew are exiting the ship. “*Wait*!” yells the Doctor with utmost urgency, before his voice warms up into a chuckle. “For me,” he adds. Additional joshing that, I bet, was found in rehearsal. Similarly, in Episode 2, as Ben and Jamie discuss possible escape routes with mandatory rebels Jacko and Sean, the Highlander declares he and Jacko will “take the high road.” “Which leaves us with…” says Ben, and then he and Sean both hoot together, “the low road!” As written, there’s no comedy, but as performed, it raises a smile.

That isn’t to say Orme’s own words abrogate all wit. It’s not entirely in keeping with the conventions of *Doctor Who*, but the little insight he gives us into each character’s inner monologue, when stood at the precipice of a new adventure, is perfect. Polly ruminates: “Please let it be Chelsea, 1966.” Ben: “I hope it’s the Daleks – *I don’t think!*” The Doctor: “Prehistoric monsters!” Jamie: “What have I come upon?” Those same notions slosh around the time ship today as the doors begin to part. It’s no stretch to imagine Peter Capaldi’s Doctor is *still* rooting for dinosaurs.

Although there is discussion on this disc of how the eleventh-hour addition of Frazer Hines’ Jamie diluted the roles of the other two companions, it’s not obvious. Instead, the main impression is of a quartet who thoroughly enjoy each other’s company. There’s a precious bit in Episode 4 where the Doctor and Ben discuss how to get by one of Zaroff’s guards. The time-traveller suggests just brazening it out: “We’ll walk past him.” “What?” replies Ben, “In those trousers?” The mickey-taking draws from fondness and familiarity. And at the very end of the adventure, on the threshold of their next, everyone’s back on board the TARDIS, nattering away. Polly’s popped the Doctor’s hat on for a little laugh. It’s all very easy, very agreeable.

There will never be a tone meeting where ‘affability’ is proposed as the watchword for a *Doctor Who*, and yet that’s my impression of this. It extends from the central quartet, a pulse of pleasantness washing over everything. Meaning, as cleric Lolem intones, “Mighty Amdo, goddess of land and sea, has accepted the sacrifice of the priest – and the little Doctor,” it’s that last unlikely clause which converts a solemn utterance into something unexpectedly quaint.

The main exponents of pleasure are, as you would expect, the Doctor and Zaroff. In the former, we see Troughton playing as a delighted child, thrilled to be given opportunities for dress-up, particularly going undercover at the Atlantean market as… well, what is that? The dialogue makes reference to him as a sailor, but with dark glasses and tootling around on his instrument for the umpteenth time, he unexpectedly calls to mind his current TV incarnation. After that, there’s more fun when his gang abduct the scientist. The Doctor emerges from behind a pillar in casual fashion to blow dust into the baddy’s face and is then visibly thrilled by how well it’s all going, scurrying off to perform more naughtiness – with that sailor’s earring still dangling from his left lobe.

But no-one’s enjoying themselves quite as much as Joseph Fürst in the role of Zaroff, and it’s entirely to his credit his performance has become one of the most derided, but also fondly recalled, in the show’s history. My reading of it is he does a superb job, and faced with a character who’s given not a shred of motivation (he wants to blow up the world for “the achievement”) he concluded there’s no point looking for nuance. Instead, it’s a full-tilt turn, but unlike Graham Crowden – who’d give us a similarly OTT creation as Soldeed in 1979’s *The Horns of Nimon* – he believes in Zaroff until the bitter end. I know there’s footage of his demise elsewhere on this disc (two snippets excised, but also preserved, by Australian censors appear on the extras), but his final telesnap tells it all. He’s depicted hanging out of a cage as the water level rises. Arm outstretched, head tilted, his hair hanging like spaniel’s ears. He looks like a pup leaning out of a car window, greedily imbibing the fast air.

This faith in the character means Zaroff’s barely present in his interactions. Instead he’s looking off into a middle distance, Fürst envisaging the glory of the mad man’s imaginings. It gives him an aura of near-divinity, and you can understand how he’s managed to overwhelm King Thous for so long. One telling sequence has Zaroff blustering, “Have I not sworn to you that Atlantis shall rise again from the sea? Haven’t I? *Haven’t I?*” The monarch pulls away, a little intimidated but mostly embarrassed by this show. ►

WRITTEN BY Geoffrey Orme
DIRECTED BY Julia Smith

STARRING

Patrick Troughton	Dr Who
Frazer Hines	Jamie
Michael Craze	Ben
Anneke Wills	Polly
Joseph Fürst	Zaroff
Colin Jeavons	Damon
Catherine Howe	Ara
Peter Stephens	Lolem
Tom Watson	Ramo
Noel Johnson	Thous
Paul Anil	Jacko
PG Stephens	Sean

During their early encounters, the Doctor is also bewitched. But rather than being awed by Zaroff's personality, their exchanges are underpinned by a flirtation. It's two originals, thrilled to recognise that in each other. The chemistry is so delightful, Zaroff can't even get angry when he realises the note from 'Dr W' – which claimed he held a "vital secret" – was a complete fib. "I too have a sense of humour," chuckles the villain. A rare quality. Then he gets busy courting approval, showing off his lair, keen to get confirmation that his visitor finds it impressive. "No, not a bit, not a bit," teases the Doctor, letting it hang for a moment before adding: "I expected nothing less from the great Professor Zaroff!"

I could go on. I've tons of notes on this man. Because there's something beguiling about a person who builds a display model of Atlantis – like a museum installation to illustrate 'erosion' – who feeds no one to his killer octopus, and who strides out of Episode 3 with the most epic, most epically *delivered*, pronouncement ever. Incidentally, it's worth pointing out that the cliffhangers are all restaged in the adventure, rather than repeated. It means Episode 4 features a comparatively composed alternate take on this zinger. You can imagine Fürst choking a little. Here is an actor challenged with recapturing the previous night's performance where the consensus had been he'd completely slayed it.

All this, and we've barely mentioned the Fish People. The surprise is how little they have to do, other than prompt one of the Doctor's more regrettable lines: "Slaves, like worms, can be made to turn." In regard to their physicality, they're no worse than a Voord or a Vardan, and it's genuinely novel to see variants in their appearance. The sequence in Episode 3, which has them indolently hanging out on the ocean floor, is profoundly odd, though. One of them is taking a nap, another is fanning itself, and it all goes on for ages. Technically, it's up there, so you can forgive the indulgence. As if director Julia Smith is telling all those doubters, "Look at this! We did it!"

Critically, I'm giving this story a bye. I admit it. As a production, it emits only kindness, and should receive that in return. It comes from a time in *Doctor Who*'s life when the show was particularly ripe with possibility, but made no promises. There were no arcs, and stories were to be enjoyed and then forgotten – which makes my earlier carping (no pun) all the more petulant. If there was no trace left today of *The Underwater Menace*, it would still have completed its original mission.

Nonetheless I remain a little grumpy with BBC Worldwide, who I continue to feel have put very little into this product. But it's ameliorated by the bubbles of fun still surfacing from Atlantis nearly five decades on.

Rosie the Fish Person!

Both photos © RUSSELL MINTON

The Doctor (Patrick Troughton) clashes with Zaroff (Joseph Fürst) in Episode 2.

'No-one's enjoying themselves as much as Joseph Fürst – and it's to his credit that his performance is so fondly remembered.'

DVD Extras

Star of 'making of' documentary *A Fishy Tale* has to be Rosie Knott, who looks quite haunting dressed up as a lonely Fish Person mooning around the beautifully widescreen Winspit beach in Dorset. It's a nice conceit, cleverly highlighting the profound weirdness of the story.

The piece is narrated in quizzical fashion by Peter Davison, and is notable for offering a photograph of Geoffrey Orme, looking remarkably like Lord Charles. Meanwhile, *Dalek* writer Robert Shearman points out – in his pleasant a-sideways-look-at tone of voice – that Orme's career had featured a remarkable mix of genre, much of which he'd mashed up into this production. He also makes the observation that Episode 2 sees Patrick Troughton truly find his performance as he realises Joseph Fürst's had expanded to encompass all of the zaniness frequencies. "From that point on," says Shearman, "he actually invents his own Doctor."

In a kind of rounding-off exercise, the other documentary, *The Television Centre of the Universe – Part Two*, is the completion of an item initiated on *The Visitation Special Edition* DVD from 2013. The opening shot utilises deep focus on an aerial view of TVC, which makes it look like a train set. As we know, the big boot of commerce kicked that over soon after. But in these final days, Yvette Fielding led a survey group of Peter Davison, Janet Fielding and Mark Strickson on a tour of the building, wheedling out their memories of working there in the 1980s.

The Fifth Doctor and gang go back to Television Centre.

Peter and Mark, as ever, are keen to talk irreverently about the production of *Doctor Who* back then, the Fifth Doctor actor often looking into camera with a kind of wearisome 'wasn't it all crap?' expression. But when Yvette takes them up into the galleries, you get a real feel for the literal and political geography of those studio sessions, helped by an outtake of Beryl Reid moaning on the set of *Earthshock* ("Oh, darling, I'm fed up!").

As it must, it all ends in the BBC bar, with Peter revealing it was here Tom Baker offered him the only piece of advice he would ever give about playing the Doctor...

Alas there are no production notes on this disc – although **DWM** understands some were prepared – but the commentary tracks are unusually rich.

The one accompanying the opening episode has little to do with *The Underwater Menace*. Instead it's Toby Hadoke nattering to Michael Troughton about his dad. Some lovely insights emerge, such as the fact Troughton sr had a "big bee in his bonnet about the Church of England", so much so, he didn't attend son David's wedding service.

Episodes 2 and 3 are less candid and more conventional, with cast and crew nattering away about the action on screen. Frazer Hines is, as ever, keen to jump in with gags, but also betrays his latter-day conversion from *Doctor Who* man to *Doctor Who* fan by commenting Colin Jeavons' Damon looks like "an Androgum".

The final episode track is the very best, a collection of audio interviews with folks about whom Hadoke says, in wonderfully mangled prose, "This mortal coil has sadly proved a barrier to contributing to this DVD." First there's Julia Smith talking to Patrick Mulkern in 1987. Then Hugh David – who turned down the chance to direct this story – with Mulkern in '86. From 1983, we hear the faraway voice of Innes Lloyd chatting with Jeremy Bentham. And then, best of all, Richard Marson's 1984 conversation with Patrick Troughton, recording during rehearsals for *The Two Doctors*, the west London traffic providing a slow rumble in the background. None of the insights offered are new, *per se*, but to hear the man himself saying things like, "I watched every one of Billy's" and declaring a fondness for the Zarbi remains utterly, utterly thrilling. DWM

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AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Criss Cross

WRITTEN BY Matt Fitton

STARRING

Colin Baker	The Doctor
Miranda Raison	Constance Clarke
Paul Thornley	Flint/Cyril
Alistair Petrie	Major Harris
Hugh Fraser	Dr Schwartzmann
Charlotte Salt	Sylvia/Waveform
Robbie Stevens	Captain Unger

BBC
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CRISS-CROSS
BY MATT FITTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING HUGH FRASER ALISTAIR PETRIE PAUL THORNLEY
FULL CAST AUDIO DRAMA

Whenever I hear the words 'Criss-Cross', as if by magic, Alfred Hitchcock's *Strangers on a Train* rears its fantastic – if slightly morbid – head in my imagination.

While the Sixth Doctor's latest adventure doesn't involve swapping murders, there is an element of the same kind of stiff-upper-lipped resolve and intrigue in *Criss-Cross* as there was in Hitchcock's most famous pre-war thrillers, *The 39 Steps* and *The Lady Vanishes*. There's also an awful lot of espionage, and the odd double cross, just as there was in Hitchcock's films. Here, though, is where the similarities end, as *Criss-Cross* enters far more familiar territory, plunging the Doctor into a historical war-time adventure, in which the enemy – for once – doesn't wear jackboots.

Stranded on Earth after the TARDIS malfunctions, the Doctor determines to find out what caused his ship to fail, and heads to the heart of British Wartime Intelligence, Bletchley Park. It's here that he meets his new companion, Constance Clarke. While they don't get off to the best of starts, their initial antagonism soon disappears as they find themselves working together to track down a Nazi saboteur. They soon find themselves mired in something much bigger and much more dangerous, as old enemies become allies, struggling to save humanity.

Thus begins a delicious game of cat and mouse, involving double agents, suspected traitors and the murky world of military intelligence. Even the Doctor isn't above suspicion. At least, he isn't until the real enemy rears its ugly head, the story slides into high gear, and the world, and it's wars and problems, suddenly become a lot smaller.

Introducing a new companion is never easy, but in *Criss-Cross*, Matt Fitton makes it seem like it is. He cleverly achieves this by shifting the main focus of the story away from the relationship, making it secondary to the riveting, edge-of-your-seat drama in which the plot twists and turns almost as much as the allegiances of some of the main characters. This allows the Doctor and Constance to gravitate towards each other far more naturally within the confines of the tale. That said, the clever and capable Mrs Clarke has more than a few secrets of her own, and I'm sure that she'll soon become a well-established fan favourite. Absolutely spiffing and jolly good fun. **TIM CUNDLE**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Terror of the Sontarans

WRITTEN BY John Dorney and Dan Starkey

STARRING

Sylvester McCoy	The Doctor
Bonnie Langford	Melanie
Daniel O'Meara	Ketch
Jon Edgley Bond	Anvil/Gyte
Andree Bernard	Tethneka/Carter
Dan Starkey	Kayste/Skegg/Stodd
John Banks	Klath/Stettimer
John Dorney	Glarr

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY AND BONNIE LANGFORD IN
TERROR OF THE SONTARANS
BY JOHN DORNEY AND DAN STARKEY
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING DAN STARKEY
FULL CAST AUDIO DRAMA

Sometimes, just the mere mention of a much-loved villain is enough to send shivers down the spine. This is especially true when those villains happen to be the Sontarans, as wholesale destruction, death and mayhem usually follow in their wake. So, imagine how scary something would have to be in order to frighten the bred-for-war, fight-anything, anywhere, anytime, Sontarans – which is exactly what *Terror of the Sontarans* does.

Co-written by Big Finish stalwart John Dorney and the twenty-first-century embodiment of all things Sontaran, Dan Starkey, *Terror of the Sontarans* portrays the long-time foes of the Doctor in a very different light. In a story that combines Lovecraftian and Cronenberg-esque body horror with a sprinkling of John W Campbell Jnr's *Who Goes There?*.

The Seventh Doctor and Mel find their 'traditional' roles reversed with that of their foes, as the hunters became the hunted; and in the dark dungeons of a Sontaran Experimental Station beset by an infectious madness, hiding, and escaping, from an unseen quarry becomes a nightmare reality.

Terror of the Sontarans is a tightly plotted, fast-moving and haunting tale that not only takes the 'base-under-siege' scenario down a terrifying new path, but also thrives on the feeling on creeping dread and unease that permeates its every moment.

As well as being genuinely unsettling, *Terror of the Sontarans* also questions populist ideas of alien intelligence and the effects that long-term exposure to certain behaviours can have on evolution. This takes the age-old 'nature versus nurture' debate to a whole new level.

Featuring an oddball, yet compelling, cast of characters, Dorney and Starkey's drama is a startling ode to the halcyon days of twentieth-century *Doctor Who*. Veering between high-velocity action, mystery and chills in equal measure while delicately balancing horror and dark humour, *Terror of the Sontarans* isn't for the faint-hearted.

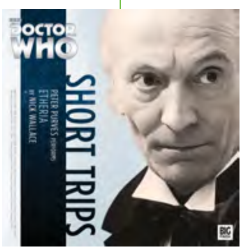
Belonging firmly in the hide-behind-the-sofa-with-your-eyes-screwed-shut era of *Who*, it feels more like a Fourth Doctor story than a Seventh Doctor adventure. But that's not a bad thing; in fact, if anything it's the exact opposite, because it combines the best of both worlds. All the cast members are exemplary, diving into their roles with gusto, joy and an almost reckless abandon, embracing everything that the fevered imaginations of the authors have thrown at them. Be afraid. Be very afraid... **TIM CUNDLE**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

Etheria

WRITTEN BY Nick Wallace
FEATURING The First Doctor, Steven and Vicki
READ BY Peter Purves



Doctor Who's early science-fiction stories are much more than just Dalekmania and cold war paranoia. They're also full of strange and arresting ideas – all conscience machines, brains in jars, and skipped time tracks.

The latest in the new series of *Short Trips* from Big Finish, *Etheria*, is a nice riff on these ideas. The TARDIS crew – the Doctor, Steven and Vicki – are stranded after an altercation with space pirates. They are forced to embark on a trek across a strange planet, and find themselves at the mercy of its mind-altering ether. Helping them on their quest is a mysterious and shifty local guide, whom the Doctor struggles to trust. The Doctor and his friends have to tether themselves to the ground at night, as their eyes and ears can't be trusted, and the ether can strike at any minute.

Nick Wallace's story is narrated by Peter Purves, and hits the ground running with a mystery to solve. Steven takes a back seat for a change, while the Doctor and Vicki carry most of the action. Vicki is brave, and the Doctor is on inscrutably clever form, picking apart Etheria's mysteries piece by piece, while they and their guide journey through impossible landscapes and treacherous tumbleweed.

Purves is one of Big Finish's finest readers, and his affectionate impression of William Hartnell is now well established. It's a little jarring at first to hear him 'do' the First Doctor while reading Vicki's dialogue in his own voice in response, but Purves is a deadly old pro and makes it work.

Wallace paints a vivid picture of the crew and their guides' travails across the strange landscape of the Etherlands, which brings to mind a better-thought-out version of those tales of Zarbi Supremo and Kandalinga from the *Doctor Who* Annuals of the 1960s.

Etheria is well crafted and fun, a First Doctor story where cunning and guile save the day. It's short and punchy, but crams a lot into its short run-time without feeling rushed. Its structure cannily plants the TARDIS crew in the middle-stretch of the story, which lends it scope, as it neatly unfolds and shows itself through the mist. **MARTIN RUDDOCK**

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The Curse of Fenric

BBC
DOCTOR WHO
THE CURSE OF FENRIC
IAN BRIGGS

The Curse of Fenric is rightly considered a latter-day classic of *Doctor Who*'s original 26-year run. Epic in scope, like much of the show of that time it's hemmed in by the production values of the day and some hideous overrunning that rendered the broadcast episodes confusing in their pared-down form. It's why novels like *The Curse of Fenric* were so important at the time, restoring authorial intent and the epic sweep that was just beyond the reach of *Doctor Who* in 1989. To have the added dimension of an audiobook edition of such a good novel in 2015 is a real pleasure, especially as this sees the return of the range's best reader.

WRITTEN BY Ian Briggs
FEATURING The Seventh Doctor and Ace
READ BY Terry Molloy

Terry Molloy runs at *The Curse of Fenric* with the same energy he brought to *Remembrance of the Daleks* earlier this year. There's plenty of juicy material for him to sink his teeth into, with original screenwriter Ian Briggs delivering a novel packed with atmosphere, legends and big action. It's a perfect book for the audio treatment, with Briggs splitting the narrative into five 'Chronicles' and chapters, interspersed with historical documents and stories.

It's an approach that works extremely well for a plot of dimensional battles fought over millennia, World War II espionage and vampire mutant Haemovores from the far future, all wreathed in the mists of myth, legend and ancient foe called Fenric. Molloy's rich vocal tone is so easy to listen to, bringing a gloss of gravitas to every single word and character.

If the novel falls down anywhere, it's in the juvenile subtext that Briggs injects into certain characters, themes of sexuality and adolescence that have a 'teenagers-playing-grown-ups' ickiness to them. It's a marker of how *Doctor Who* was testing boundaries in 1989, but just wasn't quite ready yet. The audio is so brisk and energised that these little flourishes don't cause much of a negative note.

As ever, this is an impressively slick package, expertly produced in studio by Neil Gardner and his team at Ladbroke Audio. Simon Power matches the epic scope and pace of the story with a soundscape that's almost cinematic in scale. Rain lashes, machine gun fire chatters, lightning strikes. Music takes a sumptuous turn towards cinematic Gothic horror, helping to pull together this highly recommended release from BBC Audio. **MARK WRIGHT**

'Terry Molloy's rich vocal tone is so easy to listen to.'

COMIC COLLECTION **PANINI COMICS**
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The Eye of Torment

The Twelfth Doctor's arrives in the **DWM** comic strip in style with the latest collection from Panini Comics. The action kicks off with *The Eye of Torment*, a suitably epic storyline that sees a Richard Branson-style explorer seeking to sail through the sun itself. The temperature soon rises in a claustrophobic base-under-siege story. The wraith-like Umbra are unsettling foes, with their Jack O'Lantern grins brilliantly realised by artist Martin Geraghty. Meanwhile, James Offredi's colours are a masterclass in contrasting shades, from the heat of the sun to the cold of the space-capsule interiors.

BBC Scott Gray Martin Geraghty Mike Collins Jacqueline Rayner David A Roach
DOCTOR WHO
THE EYE OF TORMENT

As writer Scott Gray says in the brilliantly extensive commentary section, the story itself was written before Peter Capaldi had made his début, and would originally go on sale before his first televised story; thus, the Doctor's actual appearance is held back, pushing Clara to the fore. The pair are largely kept separate, both in this and the other stories in the collection, but when they meet, their relationship is spiky and raw. This is the earlier buttoned-up, mod Doctor, rather than the punk who arrived with *Last Christmas*. Clara isn't sure of him, and therefore neither are we.

WRITTEN BY Scott Gray, Jacqueline Rayner and Mike Collins
ART BY Martin Geraghty, Mike Collins and David Roach
FEATURING
The Twelfth Doctor and Clara

The strained relationship continues in *The Instruments of War*, with words and pictures by Mike Collins. The comic strip Twelfth Doctor not only gets his first returning monster in the form of the Sontarans, but also his first historical 'celebrity', as Field Marshal Erwin Rommel becomes an unlikely ally. Teaming the Doctor with a Nazi panzer division is a brave choice, the sympathetic treatment of Rommel himself hopefully sending readers running for the history books – the sign of a good *Doctor Who* 'pseudo-historical'. As Collins says in the commentary, the story came from his dislike of traditional British war comics, which he always felt glorified war. The result is a thought-provoking and thrilling tale.

Blood and Ice introduces the exciting voice of Jacqueline Rayner to the **DWM** comic strip. Clara, 'the Impossible Girl' comes face-to-face with one of her splintered 'echoes', and we're treated to an exploration of what it means to be human. Plus, we get the thrill of glimpsing a myriad of Clara's other selves, some in very familiar costumes.

The collection wraps up with *The Crystal Throne*, a Doctor-less adventure for the Paternoster Gang, and more proof, if any were needed, that this brave trio deserve their own spin-off. The story also brought a new way of working for artists Mike Collins and David A Roach, the commentary section once again proving to be an essential read for anyone interested in how comics are created.

The Eye of Torment is a strong début that asks an important question: Is the Twelfth Doctor a good comic hero? The answer has to be a definite yes. **CAVAN SCOTT**

MEMOIR

MIWK
RRP £17.99

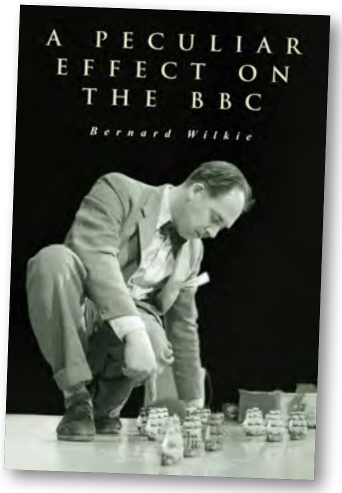
A Peculiar Effect on the BBC

WRITTEN BY Bernard Wilkie

Bernard Wilkie's memoir of developing visual effects within the BBC alongside his friend and colleague Jack Kine is an engaging and vividly written account spanning a few decades at the Corporation, and brings to life the experiences of working in a growing and innovative industry which blossomed amidst post-war austerity.

In addition to *Doctor Who* anecdotes both old and new, Bernard's work on other key shows of the golden age of television is lavishly recalled. And while his contribution to genre productions such as *Nineteen Eighty-Four* and two of the *Quatermass* serials is familiar ground, some of the most fascinating material derives from his exploits in the world of comedy, conjuring up humorous visuals for the likes of Eric Morecambe and Ernie Wise in the much-criticised *Running Wild*, the madness of Michael Bentine's *It's a Square World*, some perilous set-pieces for Pete and Dud in *Not Only... But Also*, and the mayhem that erupted in *Some Mothers Do 'Ave 'Em*.

Two particularly beautiful passages feature no famous faces One sees Jack and Bernard surveying the ghostly premises of the now legendary Ealing Film Studios; the other is Bernard simply turning off the lights at Lime Grove. Both melancholy in nature, they form a wonderful counterpoint to the tales which one would expect of this visual effects legend. **ANDREW PIXLEY**



NOVEL

CANDY-JAR BOOKS
RRP £8.99

Lethbridge-Stewart: The Schizoid Earth

WRITTEN BY David A McIntee

From the classic era of Doctor Who
LETHBRIDGE-STEWART
THE SCHIZOID EARTH
DAVID A McINTEE
FOREWORD BY AMANDA HAISMAN

Set not long after *The Web of Fear*, *The Schizoid Earth* finds Lethbridge-Stewart at the centre of a mystery involving strange capsules appearing from nowhere and then crashing to Earth. Each crash is accompanied by a shift in time, in which the past manifests itself in the present. As the riddle of where they come from and who sent them deepens, his life slowly begins to unravel. Trapped in a peculiar English village, and having 'vanished' from the outside world, he becomes caught in a never-ending nightmare – one in which he doesn't know what's real, and where no-one is quite who they seem to be. Whilst Lethbridge-Stewart is entangled in his own personal hell, an investigation into his disappearance is instigated by a BBC reporter...

Stylistically, David A McIntee's novel feels like a punchier, slightly more adult version of the old Target novelisations of *Doctor Who*. It's tightly paced, well-plotted and meticulously researched, as the story ties itself into later, already established, events. The characterisation is magnificent, judging the balance between career soldier and the far more complicated man that fills the uniform perfectly, while expanding and rounding out Lethbridge-Stewart's personal history.

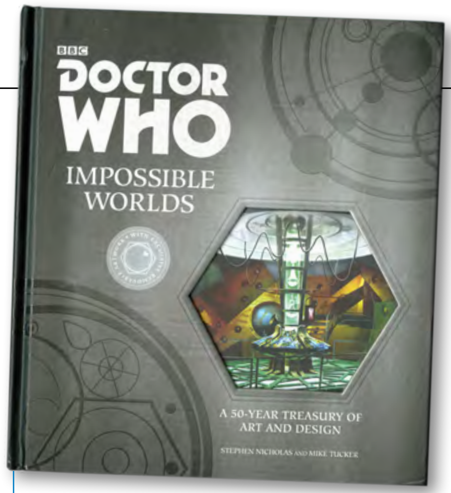
Engrossing, gripping, action-packed and with a central premise that sends shivers of excitement down your spine, you won't be able to put it down until you finish the final page. **TIM CUNDLE**

TREASURY

BBC BOOKS
RRP £35

Impossible Worlds

WRITTEN BY Mike Tucker and Stephen Nicholas


BBC
DOCTOR WHO
IMPOSSIBLE WORLDS
A 50-YEAR TREASURY OF ART AND DESIGN
STEPHEN NICHOLAS AND MIKE TUCKER

Here is a book I've wished for for so long that I seriously wonder if I've willed it into existence. Incredibly, in five decades, *Doctor Who* has never spawned a heavyweight art book, but happily *Impossible Worlds* is worth the wait. Make no mistake, this book is heavyweight in every sense – a substantial, chunky paving slab of a book, packed with gorgeous art and sculpture, informed commentary and assured presentation.

Authors Mike Tucker and Stephen Nicholas, both long-time contributors to *Doctor Who* in special effects and art direction, have assembled a remarkable collection of production artwork, stretching from the earliest Dalek concepts of 1963 right up to the present day. From faded blueprints to digital paintings, it's a stunning body of work, curated with insight and appreciation.

While the bias is on *Doctor Who*'s most recent decade, what shines throughout is the ingenuity and imagination of those working to conjure up limitless worlds with entirely limited resources. For every piece of artwork faithfully reproduced on screen, there will be another that fizzes with unrealised potential. Early concepts for the Matt Smith era's TARDIS interior re-imagine the space as a helter-skelter Cubist landscape, with a symphony of jutting angles that upstage the rather ramshackle end result.

Other designs reveal fascinating ideas that fell by the wayside. The rings above the Eleventh Doctor's TARDIS console were originally supposed to mirror the lighting of wherever it landed, while another plan proposed that the ship could have multiple exit doorways, all joining MC Escher-style to the same doorway outside.

While the authors admirably go to lengths to praise the twentieth-century show's troupe of in-house BBC designers, examples of early artwork betray a charming parochial quality that does little to disprove the oft-quoted drawn-on-the-back-of-a-fag-packet clichés. 'Switches for Davros to play with', notes Peter Day on his design for the Dalek creator. Barry Newbery's plans for the Edwardian TARDIS interior are signed off with an aside about its antique shaving mirror: '£14. Petty cash'.

Inevitably, time marches on and even the felt-tipped plans for *Doctor Who*'s revival in 2005 now look slightly quaint. Today's art department is a hive of activity, with the galleries from recent episodes standing as beautiful pieces in their own right. Happily however, a little of the old remains: Incumbent production designer Michael Pickwood favours a pencil over the digital tablet, with his sketches standing out as spare, deft impressions that wouldn't look out of place alongside those of 1960s designers Raymond Cusick or Barry Newbery.

This is a celebration of *Doctor Who*'s own enduring uncanny valley – the gulf between ambition and execution. The title is an intriguing one, but here at least, the impossible worlds of *Doctor Who* are within reach, unencumbered by such trifling matters as deadlines or studio space. This is one of the finest *Doctor Who* books ever published. Quite simply, indispensable. **STUART MANNING**

> **'This is a stunning body of work, curated with insight and appreciation.'**

BOOK

AURUM PRESS
RRP £20.00

Whoniverse

WRITTEN BY Justin Richards

LANCE PARKIN
WHONIVERSE
AN UNOFFICIAL PLANET-BY-PLANET GUIDE TO THE UNIVERSE OF THE DOCTOR FROM GALLIFREY TO SKARO

A chronicle of the many planets the TARDIS has visited on her travels is an ambitious project and one that seems well suited to Lance Parkin. *Whoniverse* proclaims itself to be 'an unofficial planet-by-planet guide... from Gallifrey to Skaro'. In his introduction, Parkin says that *Doctor Who* has always had a 'haphazard, cobbled-together approach to travelling the universe.' Unfortunately, in many cases, *Whoniverse* follows that self-same approach to the letter.

Parkin pulls together information from all corners of *Doctor Who*, meaning that episodes of the TV show rub shoulders with content from books, audio plays, comic strips and even candy cigarette cards. However, the often dry text shows little of the depth we've come to expect from Parkin's work and the book's design, at first seemingly glossy, proves to be a case of style over substance.

Most planets receive a double-page spread, with more prominent worlds granted entire sections dedicated to their long histories. However, you'll see the same image of the TARDIS repeated page after page, surrounded by near identical timelines. As an occasional infographic this would have been fine, but used repeatedly, the design makes what could have been a fascinating read seem like a relentless experience.

Icons are on hand to tell you whether the stories in question hail from TV or the many books, audio or comics published over the years, although again you're left feeling short-changed. With adventures from the small screen, for example, there is no way of knowing whether the story formed part of *Doctor Who* itself or one of its spin-offs such as *Torchwood*.

When it comes to illustrations, *Whoniverse* contains everything from publicity shots and screen captures to book covers and full colour art from such favourites as Paul Hanley and Adrian Salmon. Unfortunately, the mishmash of styles adds to the overall feeling that the book has been thrown together. The result is a hotchpotch of a book that could confuse casual fans and frustrate long-time devotees. **CAVAN SCOTT**

FAST-RETURN SWITCH!

Looking back at the Doctor's past glories that recently aired on UK TV...

TELEVISION

WATCH
BROADCAST 1 November 2015 | **FIRST BROADCAST** 30 March 2013

The Bells of Saint John

With Clara's time in the TARDIS soon to draw to a close, we take a look back at how she first summoned the Doctor into her life...

REVIEW BY **RICHARD ATKINSON**

ILLUSTRATION: JAMIE LENMAN

It's difficult to get inside the mind of Clara Oswald. You may wonder quite how *you* would react if you were doorstopped by a rambling stranger dressed as a monk. Clara blacks out and wakes hours later to discover he's tucked her up in bed, licked a family keepsake and is loitering about in the front garden. I think I'd call the police. Clara interprets it as a bit of elaborate flirting. She heads downstairs, joins the Doctor – who's now out of the habit – and decides the TARDIS is a snogging booth.

It's probably this kind of rash, impulsive reasoning that led her to follow the Great Intelligence into the Doctor's time stream in *The Name of the Doctor*. She didn't know if she'd survive the experience, or how she'd defeat the Intelligence if she did – but it all worked out in the end. Which might explain why, if we fast forward to the present day, Clara began the current season feeling pretty invincible, with an unparalleled thirst for adventure. We'll see where that gets her.

Before we meet Clara in *The Bells of Saint John*, we'd already seen opera-loving entertainment-officer-turned-Dalek Oswin Oswald, and the Victorian Clara – part nanny, part saucy barmaid. We now know that these iterations – and countless others – were spawned by Clara's leap of faith mentioned above. The Doctor, however, unable to explain why versions of the same woman are following him around time and space, christens her the Impossible Girl, and then holes himself up in a monastery, hoping an answer will present itself.

Which it does. In a knotty bit of plotting, it's Missy who orchestrates the meeting between the Doctor and his new companion. It not clear whether she was leading him into the Great Intelligence's trap, or rescuing him from it, or whether the whole thing is a huge trans-dimensional coincidence. Regardless, we eventually discover that Missy passed the Doctor's number onto Clara, setting the whole train of events in motion.

WRITTEN BY Steven Moffat

STARRING

Matt Smith	The Doctor
Jenna-Louise Coleman	Clara
Celia Imrie	Miss Kizlet
Robert Whitlock	Mahler
Geff Francis	George Maitland
Eve de Leon Allen	Angie
Kassius Carey Johnson	Artie
Richard E Grant	The Great Intelligence

In retrospect, it seems fair to assume that Clara went through the lengthy process to qualify as a teacher before we first met her. Re-watching the episode now, this colours our view of her relationship with young Artie and Angie. We should cut these kids some slack – not only have they just lost their Mum, but they're also living with teacher. "Have you done your homework?" hectors Clara, as Angie tries to connect with her friends on Facebook, Bebo, MySpace or Habbo.

Young Artie, meanwhile, is the shy and retiring type, often to be found with his nose in a book. Clara seizes on this sensitive disposition and encourages him to have a good old cry when he gets to chapter 11. I'm sure that'll go down well in the playground. It's only to be hoped that when their dad, George Maitland, found himself a widower that Clara didn't interpret the whole scenario as a come-on.

Clara has taken a sabbatical from championing the works of Jane Austen, and was staying with the Maitlands prior to embarking on a sightseeing tour of the varied wonders of the world. But when Mrs Maitland died, she decided to stay and help them out in a crisis. This is quite a fortuitous bit of foreshadowing. "You don't run out on the people you care about," notes the Doctor. And when he has his own crisis – namely becoming the socially ill-at-ease Twelfth Doctor – she decides to stay with him, for good or for ill, and throughout Capaldi's first series often against her better judgement.

She's clearly excellent companion material, and she wastes no time in making herself an invaluable asset. Luckily for the Eleventh Doctor, Clara has called on him at just the right time. The Great Intelligence is in town, hoovering up a bit of extra brain-power that he needs for his nefarious plans. In the hundred-or-so years since they last met, the Intelligence has gone a bit corporate. And while the Doctor and Clara thwart his wi-fi enabled skulduggery, they might have spared a thought for his workforce. App-happy Miss Kizlet, the Intelligence's coolly professional henchwoman, finds herself as a child in the body of an old lady. And as if the ignominy of defeat isn't enough, her deputy Mahler finds himself with a toilet to fix.

From the off, Clara Oswald's taking no prisoners. She takes a day to decide whether the position of *Doctor Who* assistant is for her. It's a tempting job offer. She can make good on her plans to travel, while still keeping an eye on the kids. And she gets to keep the Doctor's flying motorbike as a handy runaround for when she's not travelling the galaxy.

There's something sweetly adolescent about Clara hooking up with the Doctor. He doesn't quite know how to react to this fiery, flirty force of nature. "It's not a snog box," says the Doctor. "I'll be the judge of that," she teases. It's perhaps for the best that this attraction is never fully resolved, that it only ever existed as a suggestion in the background. "I'm not your boyfriend," says the Doctor when he regenerates into an older man. But by that time their relationship had developed into something stronger. A deep affection that will last her the rest of her days. **DWM**

> **'The Doctor and Clara thwart the Great Intelligence's wi-fi-enabled skulduggery, but they might have spared a thought for his workforce...'**

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest DVDs, CDs and books!

Crossword

Do you know your Taron from your Tarans? Then why not try untangling this puzzle?

WIN! DOOM COALITION 1!

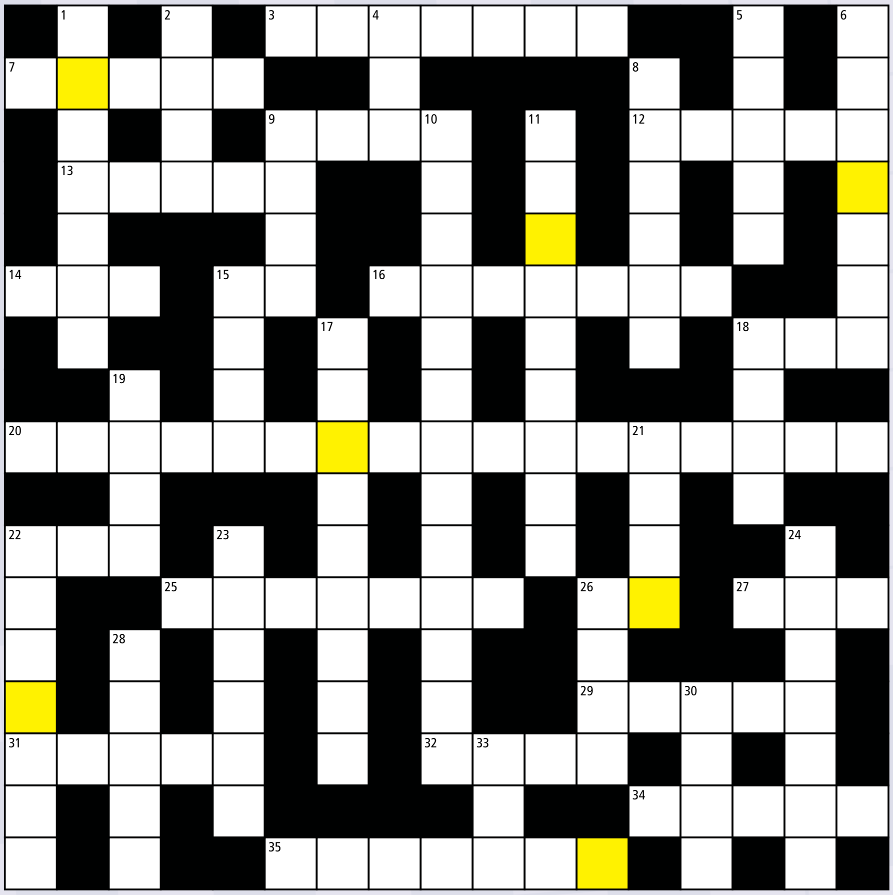
Doom Coaltion 1 is a brand-new adventure for the Eighth Doctor, comprised of four full-cast audio dramas starring Paul McGann, and introducing Hattie Morahan as Helen Sinclair. Consisting of *The Eleven*, *The Red Lady*, *The Galileo Trap* and *The Satanic Mill*, the box set sees the Doctor return to his home planet Gallifrey, visit London in the 1960s, and take a trip to a Victorian factory floating in deep space...

The set is available now from *www.bigfinish.com* for a price of £20.00 on CD or to download.

DWM has **FIVE** copies to give away to readers who can complete the crossword and rearrange the letters in yellow to form the name of an alien encountered by the Twelfth Doctor.

Phone* **09011 542 232** (50p per call) with your answer, or you can post it to the address on the opposite page, starting with: "YOU FOOLS! YOU ARE ALL DOOMED! DOOMED! HA HA HA HA HA!"

Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 12November and close at midnight on Wednesday 9 December 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 12 December 2015.



ACROSS

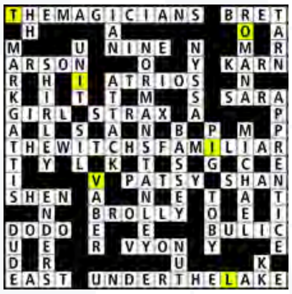
3 (and 24 Down) The Doctor fell into a nest of these after escaping a band of android assassins (7,7)
7 Two Doctors (5)
9 Vital components of the Conscience (4)
12 An entity that fed on Artron energy (5)
13 T-Mat expert (5)
14 Ian and Susan encountered one when they were reduced to the size of an inch! (3)
15 Alias of 35 Across
16 (and 26 Down) How Tegan describes herself in *Earthshock* (5,2,4)
18 ___ Swift the Quick (3)
20 Role reversal prompted by the Osgood Box, perhaps (3,5,9)
22 Ettis or Gebek, for example (3)
25 (and 1 Down) A member of UNIT (7)
26 Production code of *The Evil of the Daleks* (1,1)
27 Location of a waystation used by Marco Polo (3)
29 Achilles and Odysseus, for example (5)
31 Distinguishing feature of the Futurekind (5)
32 Neska had two (4)
34 A Silurian (5)
35 Daughter of Einarr (7)

DOWN

1 See 25 Across
2 Stuart ___ – stunt man (4)
4 Tegan was forced to dress as Queen of the ___ (3)
5 Eustace, for example (5)
6 An underwater base (3,4)
8 Amy's aunt (6)
9 Professor whose team was killed by the Cybermen's androids (4)
10 He played Group Captain Gilmore (5,8)
11 The Doctor described him as intense and fond of arm-wrestling (9)
15 Daughter of John Ashe (4)
17 _________ *of the Daleks* (9)
18 The *Teazer*, *Bernice* or *Fancy*, for example (4)
19 Morgaine said that Ace and Shou Yuing would become the Destroyer's handmaidens in ___ (4)
21 Ammonia-breathing alien (4)
22 A Tivoilian (7)
23 The Doctor said Clara had argued with him (6)
24 See 3 Across
26 See 16 Across
28 She left the Doctor to get married (5)
30 A source of electricity used by the Doctor to defeat the Mire (4)
33 A "mineral slime" that humanity is dependent on. (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: TIVOLI

WIN! TIME LORD FAIRY TALES BOOK!

Be enchanted by 15 captivating stories set within the *Doctor Who* universe, which draw on mysterious myths and legends about heroes and monsters of all kinds, from every corner of the universe. From *Frozen Beauty* to *Snow White and the Seven Keys of Doomsday*, these are tales that might have been told to young Time Lords at bedtime, and are filled with nightmarish terrors and heroic triumphs to capture the imagination.

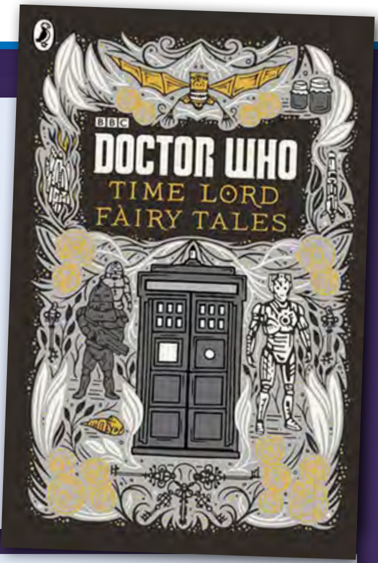
Containing illustrations by the talented David Wardle for each story, these twisted tales are an enchanting gift for *Doctor Who* fans, be they young or simply young at heart.

Doctor Who: Time Lord Fairy Tales is written by Justin Richards and is available now in hardback from Puffin Books, priced £12.99. We've **FIVE** copies of the book to give away to readers who can answer this question correctly:

Which fairy tale character did Jamie meet in the 1968 story *The Mind Robber*?

- A Rapunzel
- B Goldilocks
- C Snow White

Phone* **09011 542 221** to enter (50p per call) and leave your details, or post your entry to the address below, starting with: "YOU'RE NOT A WOODCUTTER'S SON, BY ANY CHANCE?"



WIN! UNIT: EXTINCTION CD BOX SET!

UNIT EXTINCTION
BIG FINISH WE LOVE STORIES
AN EPIC NEW AUDIO ADVENTURE
DOCTOR WHO
UNIT
EXTINCTION
AN EPIC NEW AUDIO ADVENTURE
STARRING JEMMA REDGRAVE, INGRID OLIVER AND WARREN BROWN

UNIT is back – not just in *The Zygon Invasion*, but also in a brand new box set of full-cast audio adventures written by Andrew Smith and Matt Fitton.

UNIT: Extinction stars Jemma Redgrave as Kate Lethbridge-Stewart, the woman in charge of the Unified Intelligence Taskforce – the organisation which defends Earth from alien menaces. The box set also stars Ingrid Oliver as Osgood, UNIT's scientific advisor.

In *UNIT: Extinction,* the UNIT team must combat a new threat from an old enemy – an invasion from the Nestene Consciousness and its army of plastic Autons!

UNIT: Extinction is available now from *www.bigfinish.com* priced £20.00 on CD or to download. Thanks to those lovely people at Big Finish productions, we have **FIVE** copies of this CD box set to give away to readers who can answer the following question:

According to the 1982 story *Earthshock*, what caused the extinction of the dinosaurs?

- A A spaceship crashing into the Earth
- B The Silurian plague virus
- C The Abzorbaloff ate them all

Phone* **09011 542 222** to enter (50p per call) and leave your details, or post your entry to the address below, starting with: "NOW I'LL NEVER KNOW IF I WAS RIGHT."

WIN! THE TWO DOCTORS TALKING BOOK!

The Two Doctors is a brand-new, unabridged reading of the classic Target Books novelisation of the 1985 Sixth Doctor adventure *The Two Doctors*, written by Robert Holmes.

Disturbed by the time-travel experiments of Dastari and Chessene, the Time Lords send the Second Doctor and Jamie to investigate. Arriving on a station in deep space, they are attacked by a shock force of Sontarans, and the Doctor is left for dead. Across the gulf of time and space, the Sixth Doctor discovers that his former incarnation is very much alive. Together with Peri and Jamie, he must rescue his other self before the plans of Dastari and Chessene reach their deadly and shocking conclusion...

The Two Doctors talking book is available now from by BBC Audio, priced £20.00. We have **FIVE** copies of the CD to give away to readers who can answer this question:

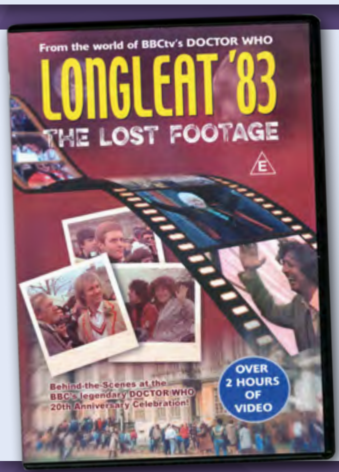
What is the name of the gastronomically curious race to which Chessene belongs?

- A Androgums
- B Chewinggums
- C Winegums

Phone* **09011 542 223** to enter (50p per call) and leave your details, or post your entry to the address below, starting it with: "THE FLESH IS RANK. SMOKE-DRIED IT MIGHT JUST BE TOLERABLE."

BBC
DOCTOR WHO
THE TWO DOCTORS
ROBERT HOLMES
READ BY COLIN BAKER

WIN! LONGLEAT LOST FOOTAGE DVD!


From the world of BBCtv's DOCTOR WHO
LONGLEAT '83
THE LOST FOOTAGE
E
Behind-the-Scenes at the BBC's legendary DOCTOR WHO 20th Anniversary Celebration
OVER 2 HOURS OF VIDEO

In April 1983, Roger Stevens and James Russell were given 'Access All Areas' passes to the BBC's *Doctor Who* celebrations at Longleat – the world's first official *Doctor Who* convention. Armed with a Ferguson Videostar camera they set out to record as much of this event as they could. This material was rediscovered earlier this year.

Several hours of footage were recorded, including on-stage interviews with Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Carole Ann Ford, Nicholas Courtney, Janet Fielding, Sarah Sutton, Mark Strickson, Valentine Dyall, Anthony Ainley, John Nathan-Turner and more. The auction of original props and costumes was also recorded for posterity.

A DVD of this newly restored footage is now available from *www.timetraveltv.com*, priced just £10.00. We're giving away **FIVE** copies to lucky readers who can correctly answer this question:

What significant landmark did *Doctor Who* reach in 1983?

- A Its 10th anniversary
- B Its 20th anniversary
- C Its 50th anniversary

Phone* **09011 542 224** to enter (50p per call) and leave your details, or post your entry to the address below, marking it with this poor advice: "IF YOU WANT TO GO TO LONGLEAT NOW, JUST TURN UP ON THE DAY... IT'S NOT FULL!"

HOW TO ENTER

***BY PHONE:** Calls cost 50p plus your telephone company's network access charge. Always ask the bill payer before calling. Competition lines open on Thursday 12 November 2015 and close at midnight on Wednesday 9 December 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 493, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 12 December 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA

BIG FINISH
RRP £20 (CD/download)

UNIT: Extinction

RELEASED 30 NOVEMBER

IN A NUTSHELL: From a state-of-the-art bunker beneath the Tower of London, Kate Lethbridge-Stewart leads a secret army protecting the Earth from extraterrestrial threat. Crashed UFOs, strange meteors, a giant lizard – all business as usual for UNIT. Now, Kate, Osgood and the UNIT team must confront an alien invasion by the Nestene Consciousness and its army of Autons.

"It's sort of been a bit of a dream, really," smiles Ingrid Oliver, reflecting on her role as Osgood. "This just never happens, as an actor. Things like this come across very seldomly, and I'm very aware of how lucky I am."

"I knew it was possible that the character could come back, after *The Power of Three*," admits Jemma Redgrave, who plays Kate Lethbridge-Stewart. "But I had no expectations. It's to do with the real affection that Nicholas Courtney [who played Kate's dad, Brigadier Alistair Lethbridge-Stewart] is held in by the fans, the people who love this series. I'm just sort of basking in his reflected glory."

Both Kate and Osgood have become recurring characters in the television series, most recently in *The Zygon Invasion* and *The Zygon Inversion* – and now, thanks to Big Finish, they have their own audio spin-off. Each series of *UNIT* will tell a single story over four hour-long episodes, focussed on both characters.

"What's nice about doing these is that you get to explore the character in much more depth," Ingrid enthuses, "because obviously there's a lot of material over four hours, and I get to explore Osgood in relation to new characters."

"I think it's so very much part of *Doctor Who*, but – by necessity, I suppose – it does have a slightly different identity," observes Jemma. "It's usually the Doctor and Clara who save the world. I love the fact that *Doctor Who* creates such strong female roles – it's a wonderful thing – but Kate Lethbridge-Stewart is often playing catch-up. In this series, she and her colleagues are really motoring, really *driving* the stories."

"Although we've *said* Osgood is sciencey, and she wears a lab coat, and we've seen her do a bit of science stuff in the television series, there's more time to explore that side of it here," Ingrid concurs. "I have lots of very long speeches about polymers and hydrocarbons! It's nice to be able to explore the science side of her, and see how excited she is by that. Her science skills are integral to the plot, which is lovely."

UNIT is masterminded by producer David Richardson, and director/script editor Ken Bentley.

"The new UNIT team is quite an intrinsic part of *Doctor Who* now," David points out. "Jemma and Ingrid have really been embraced by fans, and there was just so much we could do with them. When you hit upon characters like that, which feel established even though they've only had a few screen appearances, you know you're working with something that's gold."

The first instalment of their new adventures is *Extinction*, which sees them face an invasion by the Nestene Consciousness and its Autons. "We're interested in gadgets and new technology," explains Ken, "not in a sci-fi sense, just being fans of all those things that are coming out now. One of the things that's happening is this idea of 3D printing. Everybody's saying 3D printers are going to be in every home before we know it, and that was a springboard moment for the whole thing. It instantly creates a global threat."

"It feels like a good old-fashioned caper," says Ingrid. "It's like, 'There's an enemy, we're going to deal with it', and it's always driving forward, there's always another thing that goes wrong just when you think it's all alright. It's great."

"'Epic' is a word we probably overuse, but very large-scale, long-form storytelling is something I'm quite keen on," says Ken. "One of the things we felt with *UNIT* was it needed its own identity as a series, and 'large-scale, long-form' was what we were after. When I say 'large-scale', I don't just mean in terms of the cast and what we're doing, but the feel for the story, as well – it had to be global, it had to have a really big sense of disaster.

"When people think of audio drama, they assume it's fairly small-scale. They're probably used to audiobooks or radio drama. A lot of radio drama is quite small and quite intimate, because that's one of the things audio does very well, and often writers write towards its strengths, in that sense – it connects very incisively with its listener. But what Big Finish does very well is probably the opposite of what you expect audio drama to be. One of the things that audio does incredibly well is it very affordably creates massive story worlds, so all of a sudden, we can – on a fairly small budget, and with fairly small means – create an enormous story about global impending disaster on a massively cinematic scale.

"What we're doing with *UNIT* is probably unachievable in any other environment, apart from possibly film," he suggests. "And even if you did it on film, it would be one of the biggest-budget films you would ever go and see, because of the set pieces, and the story worlds we're creating. It's a massive, global – and sometimes beyond that! – situation."

"Across the piece, the threat manifests itself in different ways," says Andrew Smith, the writer of *Extinction*'s middle episodes, *Earthfall* and *Bridgehead*. "You get this idea of UNIT having that international footprint, and the threat being truly international."

"We had a definite tone we wanted to go for," adds Matt Fitton, who scripted the opener and the finale – *Vanguard* and *Armageddon*, respectively. "Something like a big movie, or *24*. I think '*Spooks* with aliens' was talked about as well."

Extinction, which takes place between 2012's *The Power of Three* (which introduced Kate), and 2013's *The Day of the Doctor* (which added Osgood), places the two leads in the context of a larger cast.

"We had to build a whole organisation from scratch,"

The cast and crew of *UNIT: Extinction*!

> **"Kate is often playing catch-up, but in this series, she and her colleagues are really motoring, really *driving* the stories."**
>
> **JEMMA REDGRAVE** **KATE LETHBRIDGE-STEWART**

nods Ken. "The TV series tends to feature the redshirts, the people who get killed off, so we had to populate the story with a plausibly functioning group of people."

"It expands Kate's world," Jemma explains, "so it creates more context for me, and really strong relationships, which is always interesting."

James Joyce plays Captain Josh Carter. "He has a military background, but he doesn't always follow the chain of command," James explains. "He sort of just steps in when he needs to step in and do the job. And he has a bit of a teasing – almost flirtatious – relationship with Osgood."

"He's quite cheeky and charming," smiles Ingrid. "I think she might have a bit of a crush on him, but he flirts with her and she doesn't really know what to do with it. It's nice having that dynamic."

Warren Brown plays Lieutenant Sam Bishop. "He's a field operative that's sent out on various missions," reveals Warren. "He'll get an instruction like 'Get to the other side of the world!', and off he goes. He's trustworthy, loyal, up for the challenge, and very much into his job."

"What differentiates him from Josh Carter is that he's much more likely to follow the rules," Andrew points out. "Not slavishly, but he's not someone who's going to be as disrespectful as Josh can be. Josh is reckless and a risk-taker; Sam will risk his life, he will take risks, but they will be measured, and it will always be for the best motives."

The new UNIT team is completed by Ramon Tikaram as Colonel Shindi.

"He's the long-in-the-tooth soldier," smiles Ramon. "His relationship with Kate started probably when she was a little girl, and he was a very young soldier under the Brigadier's command. He's very old-school, in that sense. UNIT itself has obviously evolved over time to include a lot more science. He's at the battering-ram end of the organisation, so he has a very practical attitude towards everything. Osgood is this introvert scientist, Kate is this über-cool commander, and Josh is the cocky, rebellious young chap, so I think you need something solid, strong, and... old! That's what Shindi provides."

The new UNIT team is both helped and hindered by Jacqui McGee, played by Tracey Wiles. "She's this slightly amoral, unscrupulous journalist," says Matt, "who's going to fight, and track down the story wherever it may take her."

"She's out there just trying to further her career," adds Tracey, "and has found herself in this mad world where there's all this conspiracy. There's a brilliant bit in one of the episodes where she's watching someone break some very dramatic news, and all she says, rather than 'What's happening?!', is 'I should be presenting that'. She is ruthless, but I don't think there's anything wrong with that."

Nicholas Briggs reprises the voice of the Nestene Consciousness from 2005's *Rose* ("We've never heard the Nestene speak so much!" he grins. "One of the decisions Matt made was to have us actually hear what he Nestene Consciousness is thinking"), while Steve John Shepherd is the story's human villain, FutureTech CEO Simon Devlin.

"He's hugely successful, hugely secretive, hugely private, hugely wealthy," Steve explains. "Obviously money is power, and that gives him a sort of carte blanche to do whatever he wants to do. He's made billions in plastics and liquid polymers, and he's putting that to use, to dastardly effect..."

Extinction is just the beginning. "As soon as we'd come up with the plan for *Extinction* and given it to Matt and Andrew," Ken recalls, "David instantly said 'Right, what are we doing for the second one?' We will allow the continuing characters to grow, but our thinking at the moment is that each box set will stand alone. What we're going to do for the second one is a completely new threat."

"The second is a very different beast," David agrees. "There are plans for four box sets, but I'd love to carry on doing more than that. I always say with these things, it's down to the ideas, and I think we have the ideas..." **DAN TOSTEVIN**

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

NOVEMBER

WEDNESDAY 18

BOOK - PARTWORK

■ ***Doctor Who: The Complete History* Issue 6** Panini, £9.99

MONDAY 30

AUDIO DRAMAS

■ ***The Shield of the Jötunn*** [Sixth Doctor] by Ian Edginton. Big Finish, £14.99 (CD), £12.99 (download)

DOCTOR WHO
IMPOSSIBLE WORLDS
A 50-YEAR TREASURY OF ART AND DESIGN

■ ***The Black Hole*** [Second Doctor] by Simon Guerrier. Big Finish, £14.99 (CD), £10.99 (download)

■ ***Jago & Litefoot & Strax*** by Justin Richards. Big Finish, £14.99 (CD), £12.99 (download)

■ ***Torchwood: Forgotten Lives*** by Emma Reeves. Big Finish, £9.99 (CD), £7.99 (download)

■ ***UNIT: Extinction*** by Andrew Smith and Matt Fitton. Big Finish, £20.00 (CD), £20.00 (download)

AUDIO READING

■ ***The Other Woman*** [Third Doctor] by Philip Lawrence Big Finish, £2.99 (download)

DECEMBER

WEDNESDAY 2

BOOK - PARTWORK

■ ***Doctor Who: The Complete History* Issue 7** Panini, £9.99

THURSDAY 3

TALKING BOOK

■ ***K9 and Company*** by Terence Dudley. BBC Audio, £20

AUDIO READING

■ ***The Sins of Winter*** by James Goss, read by John Leeson, read by Robin Soans. BBC Audio, £9.25

MAGAZINE

■ **Doctor Who Adventures Issue 9** Panini, £3.99

THURSDAY 10

MAGAZINE

■ **DWM Issue 494** Panini, £5.99

WEDNESDAY 16

BOOK - PARTWORK

■ ***Doctor Who: The Complete History* Issue 8** Panini, £9.99

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
DOCTOR WHO
THE COMPLETE HISTORY
STORIES 75-77
ROBOT, THE ARK IN SPACE AND THE SONTARAN EXPERIMENT

THURSDAY 17

MAGAZINE

■ **DWM Special 42: The 2016 Yearbook** Panini, £5.99

WEDNESDAY 30

BOOK - PARTWORK

■ ***Doctor Who: The Complete History* Issue 9** Panini, £9.99

THURSDAY 31

AUDIO DRAMAS

■ ***You Are the Doctor and Other Stories*** [Seventh Doctor] by John Dorney, Jamie Anderson, Christopher Cooper & Matthew Elliott. Big Finish, £14.99 (CD), £12.99 (download)

■ ***Theatre of War*** [Seventh Doctor] by Justin Richards. Big Finish, £14.99 (CD), £12.99 (download)

■ ***All Consuming Fire*** [Seventh Doctor] by Andy Lane. Big Finish, £14.99 (CD), £12.99 (download)

■ ***Only the Monstrous*** [War Doctor] by Nicholas Briggs. Big Finish, £20.00 (CD), £20.00 (download)

■ ***The ISOS Network*** [Second Doctor] by Nicholas Briggs. Big Finish, £14.99 (CD), £10.99 (download)

■ ***Torchwood: One Rule*** by Joseph Lidster. Big Finish, £9.99 (CD), £7.99 (download)

AUDIO READING

■ ***Black Dog*** [Fourth Doctor] by TBA Big Finish, £2.99 (download)

All information correct at the time of going to press.

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £12.99 (download)

Shield of the Jötunn

RELEASED 30 NOVEMBER

IN A NUTSHELL: The Doctor and Constance encounter an ancient horror. A Frost Giant, in need of a new body. In need of flesh...

Comics legend Ian Edginton makes his *Doctor Who* audio début with *Shield of the Jötunn*.

"There's a lot more involved than you initially imagine!" he admits. "I sent a first draft, and Alan [Barnes, script editor] said, 'You can actually spread your shoulders here – don't worry too much about the budget, or the page count', or, 'You can cut this back, cos you can economise on it'. So it was a very good learning experience."

The resulting adventure features the Sixth Doctor and Constance Clarke.

"They trip over something in the time vortex, and materialise inside a Viking burial mound," reveals Ian, "but it's in the middle of the USA. So there's a whole conundrum of 'What's a Viking burial mound doing there in the first place?' In the meantime, harsh weather starts to move in.

"There's long been posited the idea that the Vikings landed in America, long before anyone thought people had found America. I just thought 'Imagine they dealt with what they considered to be a jötunn' – a frost demon, a frost giant – 'and captured it, but now it's like toxic waste. What do they do with it?'. So they go as far away as they can possibly imagine, as far as their ship can take them..."

Nearby, Dr Hugo Macht and Professor Lisa Zetterling are working on a terraforming device to rid the Earth's atmosphere of pollution.

"I wanted a scientist multimillionaire, but I also wanted him to not be that bright – he was a brilliant organiser, and he got the smart people in," recalls Ian, of Macht. "The professor can see what he does and recognise his talent, but also she recognises his shortcomings. She basically steers him. She can guide him better than anyone else."

Ian loved writing for the Sixth Doctor ("I don't know whether it's because I'm older now, and understand being more abrasive and intolerant!" he laughs. "It's just great to be able to get away with the quite curt things he gets to say!"), but Macht and Zetterling were a particular highlight.

"As I was writing it, I was thinking 'I want to do more with these two'," he enthuses. "They work perfectly as this unit together, and they help solve the mystery.

"A lot of that is down to Alan. He actually said 'You can expand more on these characters'. With comic stuff, you've got to do a beginning, middle, and an end in 22 pages – use fewer words, what can you pull back, what can you take out? But of course, with this, you can spread your wings a little bit. You can expand on the characters because you've got the space. When we went back in the rewrites, it was just to develop the characters a bit more, because I knew I had room to tell more. Their characters came out more in the telling, and that was the best fun..." **DAN TOSTEVIN**

Miranda Raison plays Constance, Louise Jameson directs and Colin Baker is the Doctor in *Shield of the Jötunn*.

> "It's great to be able to get away with the quite curt things the Doctor gets to say!"
>
> **IAN EDGINTON WRITER**

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £12.99 (download)

Jago & Litefoot & Strax

RELEASED 13 NOVEMBER

IN A NUTSHELL: When Strax, the Sontaran butler, suffers a disorienting attack, he mistakes the two Victorian investigators Jago and Litefoot for Jenny and Vastra – and moves into Litefoot's home! Together, they go on the trail of a creature that is stealing brains, which may or may not be linked to a haunted house...

The Doctor has a lot of friends in Victorian London. Jago and Litefoot, the impresario and pathologist from 1977's *The Talons of Weng-Chiang* (and stars of an eponymous audio spin-off since 2010), are one example. The Paternoster Gang – Vastra, Jenny, and Strax, introduced in 2011's *A Good Man Goes to War* – are another. It was only a matter of time before some of them met...

"A lot of the success of *Jago & Litefoot*, if not all of it, is down to how the characters interact, and how they behave with each other," observes Justin Richards, script editor of said series, and writer of new Special *Jago & Litefoot & Strax*. "Adding Strax into the mix, I think, works brilliantly well.

"My starting point was working out what sort of situations I wanted to put the three of them into that would lead to interesting dialogue, and conflict, and drama. So having done a short list of 'Well, it would be good if we did something like this' – 'It would be nice to get Strax involved in the theatre somehow', for example – it was a question of finding a plot that was fairly straightforward, but provides those opportunities. It's not usually the case, but here, the plot was secondary to how we treat the characters."

"Strax is undertaking his own investigations into an unusual source of energy," reveals actor Dan Starkey, "and in doing that, he goes into various hostelries, to track things down, cos it's where humans go and take libations. One of them is the Red Tavern, which Jago and Litefoot are known to frequent. I think they first meet him in the middle of a pub brawl – of course! – and escort him out of the premises.

"Quite soon afterwards, he gets overwhelmed by a device which interferes with his memory, so he's even more confused than he usually is! So Jago and Litefoot find him in the street unconscious, take him back to Litefoot's house, and when he wakes up, interesting things ensue..."

Is Strax any different on audio?

"I'm always very well-served by the writing on screen, but it's interesting how, because this one is Strax by himself, he drives the scenes that he's in much more," points out Dan. "It's interesting seeing him much more as a protagonist, in parts of it. It's nice seeing him going away and doing some detective work of his own. He's not just the buffoon all the time. He's obviously a stranger in a strange land, going round Victorian London, but he does get things done."

By the story's end, he's closer to his comfort zone.

"I wanted something where Strax was much more in his element, towards the end," hints Justin. "Victorian London is Strax out of his element, and Jago and Litefoot in theirs, so I wanted to reverse that slightly for at least part of it – and that worked well as the finale..." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £10.99 (download)

The Black Hole

RELEASED 30 NOVEMBER

IN A NUTSHELL: On a research station near a black hole, time keeps standing still. Investigating the phenomenon, the Doctor, Jamie and Victoria discover a great and terrible power – the Doctor's own people...

Victoria Waterfield is making her début appearance in *The Early Adventures*.

"I had two things in my brief from [producer] David Richardson," recalls writer Simon Guerrier. "First of all was to write a story for Victoria. I made a point of re-watching an awful lot of her episodes, and getting my head around them, because you're looking specifically for things that you can use or build on; you find all sorts of things that you won't have noticed before.

"What I liked about Victoria is that the stuff that happens in *The Evil of the Daleks* [1967], where she loses her dad, is traumatic, and affects her all the way through her travels with the Doctor. She's very timid, because she knows how much is at stake and what can be lost, and she's very protective of the Doctor and Jamie. But also, for all she enjoys travelling with them, I don't think she actually enjoys the Doctor's adventures a great deal. I think she'd just like to settle down – and that's ultimately what happens. So I was kind of thinking about that sort of thing, and what I could use from that, and what I could draw out.

"The other thing was that David was quite keen that I did another story with a science-y angle in it," he continues, "and I'd just written about black holes for *The Scientific Secrets of Doctor Who*. One of the things I'd looked at was amazing real-life scientist Jocelyn Bell Burnell, who discovered the neutron star, which basically became proof of black holes and quasars and stuff. That happened in 1968, so I was kind of thinking, 'If *Doctor Who*, a bit like it sometimes does, was trawling through the scientific news, looking for cool ideas to do stories off, a story about a black hole would be cool.'"

In reality, the term didn't make it to *Doctor Who* until the 1970s, "so this is them being a bit ahead of the game," Simon chuckles. "There's a bit of fun in using what we now know about the science and pretending they knew it 40 years ago!

"The TARDIS has been bumped and buffeted, having come close to a black hole, and it lands on a spaceship nearby, which the Doctor assumes is studying the black hole," he explains, "and then discovers it isn't, it's just caught up in the effects of it. Which should be impossible – we know from *The Impossible Planet* [2006] how impossible it is. And the Doctor's just amazed that this spaceship could be anywhere near such a thing.

"That's because there is somebody there who is dealing with the effects of the black hole, and basically stopping the ship from being destroyed by it – and that person... Well! He's played by Rufus Hound, and he has a very distinctive hat on the cover. But I shall leave your readers to work out where he might possibly come from..." **DAN TOSTEVIN**

Victoria travels into space in *The Black Hole*.

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

K9 and Company

RELEASED 3 DECEMBER

IN A NUTSHELL: Sinister things are happening in the village of Hazelbury Abbas. Black magic ceremonies are being held, and people are going missing. Sarah Jane Smith investigates with the help of her new friend – K9!

In 1981, *Doctor Who* got its first television spin-off, as former companions Sarah Jane Smith and K9 teamed up to investigate a mysterious cult in *K9 and Company*.

"It's an anomaly, because it really could have gone to a series," observes BBC Audio range editor Michael Stevens, "yet fate intervened, in the shape of a new Controller of BBC2, at the crucial point of green-lighting a series. Yet its legacy has become massive, because the fact of K9 living on Earth with Sarah was taken up by first *The Five Doctors* [1983], and then by *School Reunion* [2006] and subsequently *The Sarah Jane Adventures* [2007-11]. The two characters became inextricably linked after *K9 and Company*, so it's responsible for a lot."

Now, its 1987 novelisation is set for release as an audiobook.

"It's set at Christmas, and I loved the idea of releasing it in December," says Michael. "For me, it's a pre-Christmas must-watch most years, partly for nostalgia, and partly because it's a great hoot and very cosy – perfect for wrapping presents to!"

This version expands enormously on the television episode.

"Writer Terence Dudley went back to his original TV scripts when looking for additional material to flesh the novelisation out with," explains Michael. "The TV version had been conceived as a 90-minute production before being rethought for a 50-minute duration. As such, several sequences were curtailed, and then reinstated for the book. On TV, we first see Sarah arriving at Hazelbury Abbas [Moreton Harwood on TV], but in the book we join her whilst she's stuck in traffic, miles away in Sherborne. We're also privy to some backstory, such as where Sarah has travelled from, and what has brought her back to Lavinia's house."

John Leeson, the voice of K9, reads the story.

"John's narration has a lovely, warm character about it," Michael enthuses. "I often think he has the air of someone recollecting a particularly fascinating incident that happened a while ago! As with all our readers, he has to convey the story's full cast of characters, from the gruff Commander Pollock through to the homely Lily Gregson and all in-between. He does it very well. Juno Baker, that party hostess extraordinaire, coos and purrs beautifully.

"Perhaps this year I'll forego the TV version for John's reading," he adds, "although really it demands a glass of ginger wine and a roaring fire in the hearth!" **DAN TOSTEVIN**

AUDIO READING

BIG FINISH
RRP £2.99 (download)

The Other Woman

RELEASED 30 NOVEMBER

IN A NUTSHELL: A short story featuring the Third Doctor, Jo Grant and UNIT.

A new audio story shines a spotlight on the relationship between the Third Doctor and his longest-serving companion.

"I am a huge Jo Grant fan," smiles writer Philip Lawrence, "but newly so. I'd seen all her stories, but not in the right order, so I felt like I never really knew her. But when she was in *The Sarah Jane Adventures* in 2010, that was like my 'introduction' to her character – I felt like I met her for the first time. *The Other Woman* is very much a character piece about Jo Grant, and very personal. It's about the characters."

Further inspiration came from a 2006 TV episode which reunited the Tenth Doctor with former companion Sarah Jane Smith.

"It's the *School Reunion* effect," Philip explains. "That made me think about Sarah Jane in a very different way, and it made me look at Jo Grant's relationship with the Doctor, too. It's all there – *The Green Death* [1973] really highlights it, with the way the Doctor reacts when Jo leaves. Because she goes off with a man who's like a younger version of the Doctor, and you see the Doctor's nose put out of joint, I wanted to see what would happen if the boot was on the other foot. What would happen if someone turned the Doctor's head, and Jo was forced to examine her feelings?"

The tale starts with Jo reflecting on a recent date.

"She's still going through the motions of going out on dates, but she doesn't realise all she does is talk about this 'Doctor'," Philip reveals. "How is that going to make the person that she's going out with feel? Her date is trying to impress, taking her to expensive restaurants, and she's just not seeing it."

The 'someone' who turns the Doctor's head is the mysterious Callandra.

"I thought, if you're going to pair up the Doctor with someone, who would it be?" Philip recalls. "With someone like River Song, there is that kind of 'older woman, very confident, very secure' thing, that you could see the Doctor... not 'settling down' with, but going off into time and space as an equal. I needed to create someone who would threaten Jo – she's more intelligent, more worldly-wise.

"Another thing that I'd always wanted to explore in a Third Doctor story is his priorities. If the TARDIS was working, would he be working for UNIT? He'd be off in time and space as soon as he could. I wanted to see how far the Doctor could be pushed morally, because in *The Claws of Axos* [1971], he sides with the Master as a ruse, but actually the end point of that is that he wants to fix the TARDIS and escape..." **DAN TOSTEVIN**

AUDIO READING

BBC AUDIO
RRP £9.25 (CD)

The Sins of Winter

RELEASED 3 DECEMBER

IN A NUTSHELL: The TARDIS is summoned to a cathedral in space by Cardinal Shadrak Winter. Soon to be relieved of his post by way of assassination, Shadrak has used his family's calling card to bring the Doctor to his aid...

The *Tales of Winter* mini-series is back for a third instalment, dragging the Twelfth Doctor back into the trials and tribulations of the Winter family.

"Like all families, the Doctor's going to meet people that he likes, people that he doesn't – and people that he can't stand!" says writer James Goss. "That's a really interesting form of time-travel, because the Doctor stays the same, but the family changes and evolves through time. You can do something really exciting with that."

This time, the family's mysterious psychic card that summons the Doctor in times of need has been deployed by Cardinal Shadrak Winter.

"It's all about a man who knows that he's going to die," James explains. "Cardinal Winter is the leader of the fourth most popular religion in the galaxy, and he was hoping to make it up to being the first most popular, but there have been a few little setbacks with his religious cult. Various terrible things are happening, and it's the last night of his life, so he's called the Doctor to save him. The Doctor finds it a little bit annoying that he has to devote himself to this, looking after somebody who he wouldn't normally waste his time on."

The atmosphere is of a creepy horror story.

"*The Sins of Winter* certainly has a grisly quality to it," nods range editor Michael Stevens. "The malaise affecting Cardinal Winter turns out to be slimy and difficult to be rid of. As a consequence, the Doctor and Clara are subjected to a pretty horrible ordeal. It's a menace that affects their minds as well as their bodies.

"It's about faith and belief and sin, and all of those big things," James nods. "But mostly it's about being chased by giant slugs!"
DAN TOSTEVIN

Horror awaits the Doctor and Clara in *The Sins of Winter*.

Gwen and Rhys go in search of Jack in *Forgotten Lives*.

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Torchwood: Forgotten Lives

RELEASED 30 NOVEMBER

IN A NUTSHELL: Captain Jack Harkness is missing. Then one night, Gwen and Rhys are summoned to the Bryn Offa Nursing Home. It contains a dark secret, an alien threat, and someone who really shouldn't be there...

After two adventures set in the show's early years, the new *Torchwood* audios are leaping into the present day.

"This is the first of the audio series which is actually set after [2011's] *Miracle Day*," explains writer Emma Reeves, "so it is actually taking Gwen and Rhys and moving them forward to a new era."

Producer James Goss asked Emma for an adventure featuring Gwen, Rhys, and an elderly man who claims to be Jack Harkness.

"It was kind of up for grabs whether the old man really was Jack, or whether it was a *Next Doctor* situation, or something like that," Emma recalls. "Gwen kind of hopes it is, Rhys partly hopes it isn't! There's also an old people's home which appears to be conducting experiments on its residents using alien drugs. So they go off to investigate that. Is Jack back? And if so, what does it mean? Is the world about to be destroyed again?"

The mystery takes Gwen and Rhys out of Cardiff.

"It's kind of a joke about Wales," says Emma, "the idea that North and South Wales are quite different, and they're slightly out of their comfort zone in going to North Wales. I could have easily set it on the outskirts of Cardiff, but I wanted to have that slight thing of 'They're going somewhere a little bit different'."

Forgotten Lives tells a big story through a handful of characters in a nursing home.

"What James said to me that he liked about the script was that quite a lot of it is immensely silly," says Emma. "I wanted it to be that particular *Torchwood* type of silly, where it can flip to a moment that's quite serious or sad. There are big forces out there, and Jack's off investigating an enormous conspiracy, and he's been travelling interstellar distances in search of the source of this conspiracy, and learning about how to combat it; but actually, it comes down to being quite a small, focussed character piece, which I hope feels quite *Torchwood*."

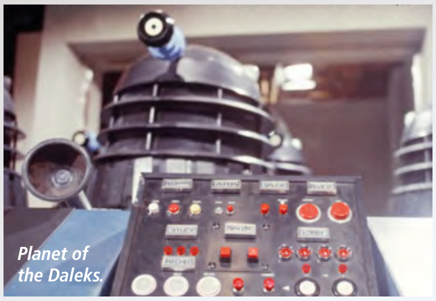
It's four years since the Miracle, and life has been quiet for Gwen and Rhys.

"You get from *Miracle Day* that they've been living off-grid a bit," Emma reminds us. "There's a feeling that there are a lot of people out to get Torchwood, so they kind of need to keep their heads under the parapet. Actually, Gwen and Rhys are quite bored by now. With any adventure series, you have to take a leap with how much trauma people can cope with! Despite all the horrible, traumatic events of *Miracle Day*, they've kind of got to a point now where they're slightly bored and up for some adventure again. Despite the need to protect Anwen, they're actually quite pleased to be getting back into that world.

"They're really just up for starting a new adventure. Which is certainly the place they get to by the end of the story..." **DAN TOSTEVIN**

BACK ON TV!

Your guide to the *Doctor Who* repeats showing on British TV over the next month...


Planet of the Daleks.

On HORROR

NOVEMBER

Planet of the Daleks (Episodes One & Two)	Monday 23
Planet of the Daleks (Episodes Three & Four)	Tuesday 24
Planet of the Daleks (Episodes Five & Six)	Wednesday 25
The Ark in Space (Parts One & Two)	Thursday 26
The Ark in Space (Parts Three & Four)	Friday 27
The Sontaran Experiment (Parts One & Two)	Monday 30

DECEMBER

Genesis of the Daleks (Parts One & Two)	Tuesday 1
Genesis of the Daleks (Parts Three & Four)	Wednesday 2
Genesis of the Daleks (Parts Five & Six)	Thursday 3
Planet of Evil (Parts One & Two)	Friday 4
Planet of Evil (Parts Three & Four)	Monday 7
The Android Invasion (Parts One & Two)	Tuesday 8
The Android Invasion (Parts Three & Four)	Wednesday 9

On MOVIEMIX

NOVEMBER

Dr Who and the Daleks	Saturday 14
Daleks' Invasion Earth 2150 A.D.	Saturday 21

Daleks' Invasion Earth 2150 A.D.

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WOTCHA!

The page that merely resurrects those things which lie buried in the depths of your pathetic little mind.

BY THE WATCHER

JAMES BOND TOP TEN

▲ SPECTREOX ▲
▲ THE MAN WITH THE GOLDEN GRUN ▲
▼ QUANTUM OF SOLOS ▼
▼ LICENCE TO RILL ▼
▲ THE MARA NEVER DIES ▲
▼ DOCTORPUSSY ▼
▲ NERVA SAY NERVA AGAIN ▲
▲ THE SPIRIDON WHO LOVED ME ▲
▲ LIVE AND LET DYNATROPE ▲
▲ DOCTOR! NO! ▲

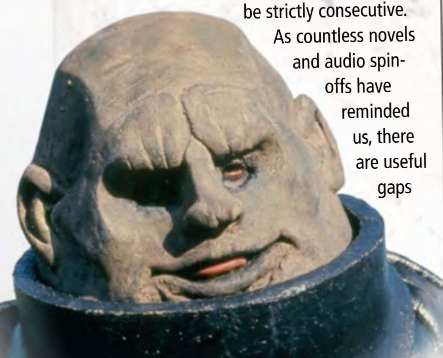
A History of Doctor Who in 100 Objects...

#64

THE WATCHER'S WATCH

This month's starter for ten: where do we find the longest run of *Doctor Who* stories in which the action remains in the same setting, with no time travel? Feel free to correct me, but I'm reasonably sure that the answer is the whopping run of 39 episodes spanning *Spearhead from Space* Episode 1 (when the TARDIS deposits a newly regenerated Third Doctor in Oxley Woods) to *The Claws of Axos* Episode Four (when he makes a brief trip off-world to trounce the Master and time-loop the parasite). Sure, within that period we have a modicum of paradox piffle in *The Ambassadors of Death* and a spot of dimension-hopping in *Inferno*, but no actual space-time travel to speak of.

And yet none of these stories can be said to be strictly consecutive. As countless novels and audio spin-offs have reminded us, there are useful gaps between each of them: time enough for the Doctor to acquire Bessie, for Liz to return to Cambridge, or for UNIT to be assigned to the latest top-secret research project. So let's set those earthbound Pertwee stories aside, and refine our search by posing a *really* silly question: how many instances are there when two complete and consecutive *Doctor Who* stories run together in a single, unbroken time-frame, with no time-travel and no gap in between? None of your last-episode overlaps, mind: we're talking about two complete adventures from start to finish.



Field-Major Styre goes about his plan while the Wirrn do their business on the Ark.

28 February 1981 again?

At first glance, there seems to be only one cast-iron contender. In the final scene of *The Ark in Space*, the Fourth Doctor and his friends take the transmat beam from space station Nerva, and in the first scene of *The Sontaran Experiment* we see them materialise on Earth. There's no time-travel. This unusual scenario means not only that the two stories run together in 'real time', but that the unseen prelude to *The Sontaran Experiment* must happen simultaneously with the events of *The Ark in Space*: while the Doctor is busy saving Nerva from the marauding Wirrn, down on Earth Field-Major Styre is already hard at work torturing the hapless Galsec colonists. These days, we'd probably be granted an artfully enigmatic throw-forward at some point during *The Ark in Space*: Vira's communicator fleetingly picking up a flash of one of Styre's Skype conferences with the Marshal, or something like that.

Are there any other candidates? Well, it's possible that the temporal setting of *Frontier in Space* moves seamlessly into that of *Planet of the Daleks*, but the waters are muddied by the TARDIS trip that takes us between the two, and there are aspects of the transition that are a little baffling. Are the Thals already mucking about on Spiridon while the Doctor is busy brokering peace between Earth and Draconia? Or is there a bit of a shift? Answers on a Dictaphone, please.

On a slightly different tack, there's the phenomenon of separate *Doctor Who* stories being set on the same day. A celebrated example is the final episode of *The Faceless Ones*, in which Ben and Polly discover that it's the very day that they boarded the TARDIS at the end of *The War Machines*. The action then runs straight into the opening instalment of *The Evil of the Daleks*, so that's three different stories which are partially set on 20 July 1966. Now then. Bearing this sort of thing in mind, perhaps we can come up with a contender that will kick Field-Major Styre into the long Dartmoor grass. Fasten your seatbelts; this is about to get complicated.

Despite its planet-hopping storyline, we can safely assume that the whole of *Logopolis* is set in a single time-frame, because what with the encroaching entropy cloud and all that, the plot wouldn't make a lot of sense otherwise. We subsequently learn that *Four to Doomsday* is set on the day of Tegan's flight, now given as 28 February 1981 (the day that Part One of *Logopolis* was transmitted in the real world). Later still, there's a strong implication that the last episode of *Time-Flight* is once again set on the same day, as Tegan is seen apparently contemplating catching her original flight – although this isn't made wholly explicit.

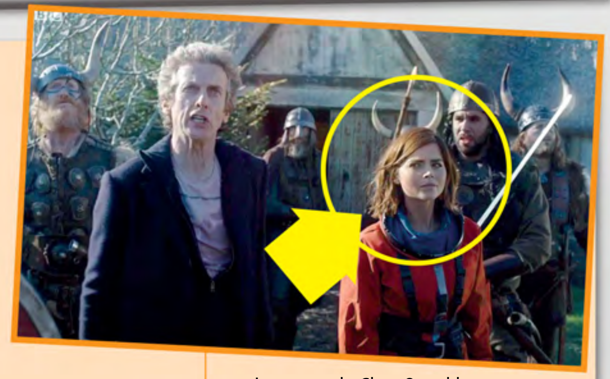
And wait, there's more. Given that Nyssa sees Traken destroyed by the entropy field, having previously contacted the Doctor to tell him that Tremas has only just vanished, there's a fairly strong implication that *The Keeper of Traken* is set immediately before *Logopolis*, with no time-shift. Traken doesn't have time-travel, and there's no indication that Nyssa has the technology to contact the Doctor across time.

So potentially that's a straight run from Part One of *The Keeper of Traken* to Part One of *Castrovalva*, followed by return trips to the same day in *Four to Doomsday* and *Time-Flight*. There. That's got to be a record, hasn't it?

IN A NUTSHELL: On the Barnet Bypass, the days just fly by.

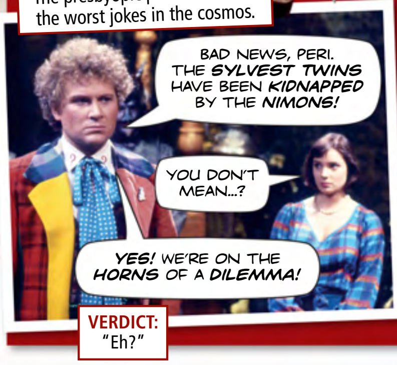
SUPPORTING ARTIST *of the month*

As usual, this month's hero is a blameless pawn in the pitiless game of chance which governs the fortune of the *Doctor Who* extra. But unusually, his moment of glory comes when we can't actually see him. There's been no shortage of smart alecs calling into question the historicity of the horned helmets so proudly sported by the Vikings in *The Girl Who Died*, but without them we'd be denied a truly magical moment of accidental splendour. Look again at the scene where the clouds part to reveal Positive Odin in all his *Monty Python and the Holy Grail* glory, and home in on approx 6:40, just as the yo-yo-wielding Doctor cries, "Do not believe this foolish trickery!" Halfway through that line, two heavenly bodies come into perfect alignment on screen: namely those of Jenna Coleman and our unsung background artist. And just for a few precious seconds, Clara Oswald sports a perfect pair of horns. Behold, the Impossible Cowgirl.



WHAT A LOAD OF RUBEISH

The presbyopic prof scrutinises the worst jokes in the cosmos.


BAD NEWS, PERI. THE SYLVEST TWINS HAVE BEEN KIDNAPPED BY THE NIMONS!
YOU DON'T MEAN...?
YES! WE'RE ON THE HORNS OF A DILEMMA!

VERDICT: "Eh?"

THE *Six Faces* OF DELUSION

Whatever fictional perils are faced by the Doctor and his friends, reality will always be harsher. Which five of these real-life nightmares are true, and which one is mercifully nonsense?

Answer revealed at the bottom of the page.

1. During World War II, Patrick Troughton was aboard a passenger ship that hit a mine in the Atlantic and sank. Happily all aboard were rescued.
2. When the Cornish village of Boscastle was struck by a flood in 2004, those caught up in the calamity included Valerie Fyfer, who played Elizabeth in the opening sequence of *The Visitation*. She was unharmed, but her car was swept into the sea.
3. During World War II, Jon Pertwee was transferred from the battlecruiser HMS *Hood* just hours before she was sunk by the *Bismarck* with the loss of 1412 lives.
4. Academic John Tulloch, who co-authored the 1983 book *Doctor Who: The Unfolding Text*, was a survivor of 2005's 7/7 bombings in London, and has since written a book about the atrocity.
5. When the New Zealand town of Christchurch was devastated by an earthquake in 2011, those caught up in the disaster included Helen Dorward, who played the hospital nurse in *Spearhead from Space*. Happily she was unharmed.
6. When Hurricane Patricia ravaged the Mexican coast last month, BBC Radio Four broadcast an eyewitness report by *Doctor Who* visual effects legend Mat Irvine, who was caught up in the event.

The Six Faces of Delusion: Number 2 is nonsense. Miraculously, the Boscastle flood left nobody seriously harmed, and although 75 cars were indeed swept into the sea, none of them belonged to an obscure actor from the Davison era. Well, not as far as we know. The other facts are all true: you may be interested to learn that a video of Helen Dorward recounting her experiences of the Christchurch earthquake can be found on YouTube.

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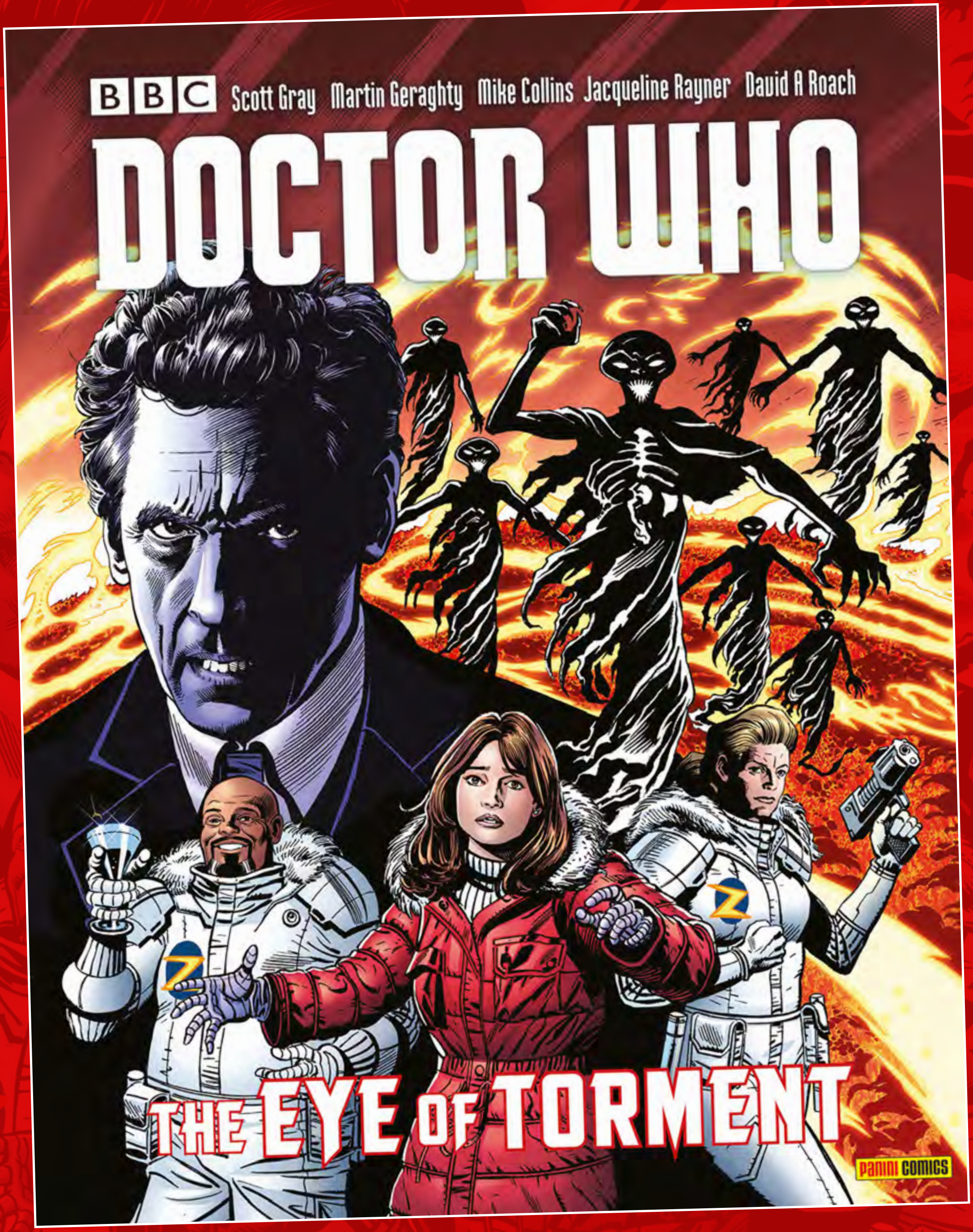
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